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The Florentine Crickets.

EVERYONE who has been in Florence upon the Festival of the Ascension, must have wondered why all the inhabitants prance about carrying little cages dangling from their fingers; and when the question is put to a native, "Wherefore do ye this thing?" the answer, "For luck," doth not cause the wonderment to cease. It is an ancient custom which no one has fathomed; its origin is as vague as the date of its institution; but, nevertheless, all agree that the little beasts which are imprisoned in the cages are a species of talisman—an omen of good or evil to the person who possesses them. Should the *kri-kri* chirp for many days, good luck to its owner; but if, contrariwise, it should sigh out its little life after a few hours' captivity, adieu to the chances of a long or prosperous career.

The catching of the *grillo* is part of the ceremony; and judging from the noise—the laughing, the shouting, and the merriment—the Florentines must be even fonder of the sound of their own voices than of the chirping of the cricket. Certainly, as the people swarm along the Lung 'Arno to the Cascine, it is a very babel of voices,

in which the *grillo* plays a very small part. From early morning the neighbouring woods are ransacked, and all available crickets entrapped—this is part of the fun; then they are hawked about the town in their little rush cages (fig. 1), and a few pence purchase your chances of a long life. You take the victim home and feed it as best you can, on salad leaves and such-like dainties. If, peradventure, the *grillo* should live for forty days, you may expect some very exceptional good fortune in this tiresome world; if, on the contrary, it prefers death to captivity, woe betide its owner! It is, I think, in Mr. Hare's *Walks about Florence* that the author speaks of his cook having kept one alive for two months; but the mass of them, from one cause or another, do not long survive their imprisonment.

The custom is celebrated by the Italian poet Antonio Guadagnoli in some verses entitled "*I Grilli*," which are interesting in showing that all the points are the same now as formerly—the finding of the insects in the fields and woods of the Cascine, the joviality of the people, the *tri-tri* (as it is here called) of the crickets, the little cages composed of rushes, and the belief in good or ill luck consequent upon the length of days passed by the poor prisoner. The first verse is as follows, to which is added an explanatory note:—

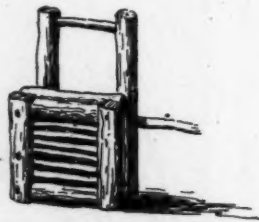


Fig. 1.—Florentine Cricket Cage.

"Misericordia! cantavano i grilli
Il dì dell' Ascensione alle Cascine,
Per' muovere a pietà coi loro strilli
I Fiorentini, e più le Fiorentino,
Che non par ch' abbian l'animo tranquillo
Se a casa non ritornano coi grilli."

"Alluda alla antica consuetudine dei fiorentini di recarsi la mattina dell' Ascensione, a buon' ora, nei prati e nei boschetti della Cascine, fuori di Porta a Prato, dove le allegre comitive, sparse sull' erba, si trastullano, o meglio si trastullavano (giacchè è quasi costumanza perdutai) tanto per far l'ora di colazione, nel dar la caccia si grilli (*Gryllus campestris* L.) che scovati dal loro buco sotterraneo, si portano a casa in gabbinzze di cauna o soggina, con grande gioia de' bambini, e non senza che gl' innamorati ci trovino occasione di donè scherzevoli, pieni di maliziosi sottintesi."²

Now, here is a custom, probably of pagan origin, which has long survived its meaning; for, although investigations have suggested many a theory, there is absolutely no reliable information to be

¹ Field cricket.

² *Poesie Giocose.*

gained (so far) as to the when, the why, and the wherefore of its institution in Florence. One asks, is it known only at Florence? Why does it take place upon Ascension Day, when certain habits of the insect seem to symbolise rather the Resurrection? These, and many other questions, force themselves upon one's mind after having been a witness of the strange custom; indeed, to those who take pleasure in diving and delving into the mysteries of folklore, the crickets may be said to be ever present, and their chirping a constant invitation to solve this particular mystery.

Among the Greeks, locusts and crickets seem to have been very popular as types of man and his labours. We see them pursuing the avocations of the human race, as designs for gems and *intagli*. Thus, upon one gem, "the *grillo*, or cricket, acts as a porter with a pole slung over his shoulders (fig. 2). On another, he marches along with a vast cornucopia upon his arm, whence issue Capricorn and a bee (fig. 3). On a third, a couple appear as gladiators, one with a trident and net of the *retiarius*, the other with the shield and *falchion* of the *secutor*, as if matched together in the arena."¹ In another place Mr. King speaks of this "porter" as a poulterer; and certainly from the design, one would say he was the original of the men who used to hawk rabbits about the streets, dangling at the ends of a pole resting upon their shoulders. We see him here with a brace



Fig. 2.—Gem with Cricket acting as porter.



Fig. 3.—Gem with Cricket and Cornucopia.

of rabbits and a fish hanging from his pole, while below are two creatures which appear to be a scorpion or a lobster, and a caterpillar—"bad paying customers," says Mr. King. Possibly these locust gems may have been worn as amulets possessing talismanic virtues, protecting the wearer from the living prototype, upon the homeopathic plan. To quote Mr. King again: "There is a tradition that Apollonius Tyranus kept Antioch free of gnats by setting up an image of this beast. The Persians also protected themselves from noxious cockroaches by writing up the name of the king of these insects—*Kabikaj*. In the University library there is a Persian MS. so protected by the name occurring three times on the cover."

At Pompeii there are several wall paintings in which the *grillo*

¹ King's *Antique Gems*.

figures in conjunction with a winged Eros. In one, Eros draws his bow and directs the arrow towards a locust or cricket, in front of which stands another Eros armed with a lance, in the act of turning to fly. On another wall we see Eros crowned with green wings and clad in a red chlamide, trying to catch the *grillo* with a long whip.

There was also "current a strange notion suggested by the cricket's withered skeleton form, and subterranean habitat, that it was the express image of a ghost, and on that account it is actually styled *larvalis imago*. Hence the humour of making it occupied in the daily avocations of this life; it has the graceful embodiment of the same moral that the gloomy imagination of the mediæval artist, 'fed full upon horrors,' delighted to image forth in his ghastly *Dance of Death*."¹ Here seems to be a connection between the burrowing habits of the mole-cricket and its issuing forth as a spirit, and the doctrine of the Resurrection; and the desire of the Florentines to keep the little insect alive during forty days, also appears to suggest the period between the two great festivals of the Christian Church. Can it be possible that originally the caging of the crickets took place upon Easter Day, and that by some accident it was transferred to the Ascension?

Anacreon has celebrated this spirit-like character of the *Tettix* as well as its musical powers:—

"Much congratulation, *Tettix*,
For thee when among the branches,
Freshened by a tiny dew-drop,
Like a very king thou chantest;
For to thee of right are all things,
Whatso'er afield thou seest,
Whatso'er the Seasons furnish.
Thou the pet art of the delvers,
Doing hurt to nought and nowise;
Thou in honour held by mortals,
For announcer sweet of Summer.
Thee the Muses take delight in,
Takes delight himself does Phoebus,
And with sharp, shrill song endowed thee;
Nor does age afflict thee ever.
Wise one! earth-born! lay-delighted!
Painless, bloodless of thy structure!
Almost, thou, the gods dost rival."²

¹ King.

² Literally—"having flesh without blood. The circulation of the gods, according to Homer, was not blood, but *ichor*, whatever that might be."—*W. Watkiss Lloyd*.

Mr. King, in his *Antique Gems*, speaks of the *grillo*, or *cicala*, being an attribute of the God of Music. Thus it is constantly found upon gems in company with Apollo's lyre; and Cowper, in his translation of Vincent Bourne's lyric "*Ad Grillum*," adds to their musical capacities, cheerfulness, happiness, kindliness, and endless life:—

I.

" Little inmate, full of mirth,
Chirping on my kitchen hearth,
Whereso'er be thine abode,
Always harbinger of good,
Pay me for thy warm retreat,
With a song more soft and sweet,
In return thou shalt receive
Such a strain as I can give.

II.

" Thus thy praise shall be exprest,
Inoffensive welcome guest!
While the rat is on the scout,
And the mouse with curious snout,
With what vermin else infest
Every dish and spoil the best;
Frisking thus before the fire,
Thou hast all thy heart's desire.

III.

" Though in voice and shape they be
Formed as if akin to thee,
Thou surpassest, happier far,
Happiest grasshoppers that are,
Theirs is but a summer's song,
Thine endures the winter long,
Unimpaired and shrill and clear,
Melody throughout the year.

IV.

" Neither night nor dawn of day,
Puts a period to thy play,
Sing then—and extend thy span
Far beyond the date of man—
Wretched man, whose years are spent
In repining discontent;
Lives not, aged though he be,
Half a span compared with thee."

There is a curious design in one of Mr. King's books, giving the cricket as music-maker to four dormice who are diligently nibbling at each corner of a vine-leaf; the *grillo* being seated upon the middle of the leaf.

Another question one would like answered is this: Can there be any connection between the crickets and grasshoppers and the feasts of Bacchus? for they are frequently found in company with a goat—notably upon a Pompeian painting in the Naples museum, of which more anon. Probably the insect is simply symbolic here, as elsewhere, of man's various labours; as upon one gem we see him driving a plough which is drawn by a pair of bees (fig. 4), and upon another he springs over some ears of corn. Everywhere he is a model of industry—symbolizing the best side of man.



Fig. 4.—Gem with Cricket ploughing.



Fig. 5.—Greek Coin with Ear of Corn and Grasshopper.

In connection with their musical capacities, there is a story told of Eunomus, a famous musician of Locris, which Browning has rendered into eighteen verses and called "A Tale." The poet begins by relating how a Greek bard went a-singing for a prize:—

. . . . "Nor merely
Sing but play the lyre";

The judges were wrapt in "deep attention,"

"—Judges able, I should mention,
To detect the slightest sound
Sung or played amiss; such ears
Had old judges, it appears!"

The musician "sang out boldly," when lo! one of the strings of the lyre broke—

VII.

"All was lost, then? No! a cricket
(What cicada? Pooh!)
—Some mad thing that left its thicket
For mere love of music—flew
With its little heart on fire,
Lighted on the crippled lyre.

VIII.

"So that when (ah, joy!) our singer
For his truant string
Feels with disconcerted finger,
What does cricket else but fling
Fiery heart forth, sound the note
Wanted by the throbbing throat?"

IX.

"Ay, and ever to the ending,
Cricket chirps at need,
Executes the hand's intending,
Promptly, perfectly—indeed
Saves the singer from defeat
With her chirrup low and sweet."

The singer gains the prize, and on returning home decides that—

• • • "Some record there must be
Of this cricket's help to me!"

And so he erects a statue of himself, with the insect perched upon his lyre.

But the story is much more prettily told by S. Clement of Alexandria. Speaking of a Thracian master of music who tamed the wild beasts by the mere might of song, and transplanted trees—oaks—by music, he continues:—"I might tell you also the story of another, a brother to these—the subject of a myth, and a minstrel—Eunomus the Locrian and the Pythic grasshopper. A solemn Hellenic assembly had met at Pytho, to celebrate the death of the Pythic serpent, when Eunomus sang the reptile's epitaph. Whether his ode was a hymn in praise of the serpent, or a dirge, I am not able to say. But there was a contest, and Eunomus was playing the lyre in the summer time; it was when the grasshoppers, warmed by the sun, were chirping beneath the leaves along the hills; but they were singing not to that dead dragon, but to God Almighty—a lay unfettered by rule, better than the numbers of Eunomus. The Locrian breaks a string. The grasshopper sprang on the neck of the instrument, and sang on it as on a branch; and the minstrel, adapting his strain to the grasshopper's song, made up for the want of the missing string. The grasshopper then was attracted by the song of Eunomus, as the fable represents, according to which also a brazen statue of Eunomus with his lyre, and the Locrian's ally in the contest, was erected at Pytho. But of its own accord it flew to the lyre, and

of its own accord sang, and was regarded by the Greeks as a musical performer."¹

The Greeks evidently loved the sound of the cricket's chirping, and held the same superstition as to the good fortune resulting from their presence as the Tuscans and the inhabitants of many parts of our own country, where to kill a cricket is looked upon as the height of ill-luck. But the caging of the insect seems to be unknown in England; whereas it is common in Japan, Spain, and other countries. Théophile Gauthier alludes to it in his *Wanderings in Spain*:—"There is no one in the streets but the *serenos* with their lanterns, suspended at the end of a pole; their cloak, which is of the same colour as the walls around them—their measured cry; all that you hear besides this is the chorus of crickets singing



Fig. 6.—Cupid from a Pompeian fresco in the Naples Museum.

in the little cages decorated with small glass ornaments, their dissyllabic lament. The people of Madrid have a taste for crickets; each house has one hung up at the window in a miniature cage made of wood or wire. They have also a strange affection for quails, which they keep in open osier coops and which vary in a very agreeable manner by their everlasting 'pue-pue-pue' the 'crick-crick' of the cricket." (*English Edition.*)

One would like to see some of these Madrid cages, to compare them with the Florentine, the Japanese, and the Greek, one of which figures in a Pompeian fresco in the Naples Museum (fig. 6), hanging upon the arm of a little Cupid who has evidently come home from a walk, possibly with his captured *tettix*. Another Cupid, milking

¹ *Ante-Nicene Library* (Wilson & Donaldson).

a goat, seems to suggest early summer, the time of year for caging the Madrid insects, for Gauthier speaks of "returning" to the capital for the feast of Corpus Christi, which takes place three weeks after the Ascension. Whether there is any custom similar to the Tuscan one in Spain, I have been unable to discover; but it seems curious that the connection between the caged cricket and a religious festival should only have been in vogue in Florence.

To the Greeks the charm of the grasshopper tribe seems to have been the noise—music, they define it. Thus Meneager hails its coming with its "sweet song, but begs it to sing something new, that he, the poet, flying from love, may go sweetly to sleep under a shady plane tree;" and, as we have seen, they also considered them symbolic of a ghostly life, burrowing, *i.e.*, lost to sight, and then issuing forth to life and activity. So, too, in the

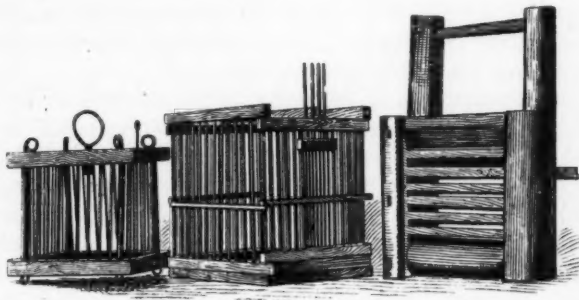


Fig. 7.

Cricket Cages.—From Como.

Japan.

Florence.

Bible, we read of them in one place as symbolic of the Resurrection. "Thy crowned *are* as the locusts, and thy captains as the great grasshoppers, which camp in the hedges in the cold day, *but* when the sun ariseth they flee away, and their place is not known where they *are*."¹ In other places they are only typical of great numbers.

In Greece, before the time of Solon, golden grasshoppers were worn by the Athenians as an emblem of their being *autacthones*, or aborigines—probably as symbolizing that they, like the insects, were born of the soil. Can it be possible that the Florentines first adopted the cricket, locust, or grasshopper as an emblem of their own origin, their forebears, the Etruscans, having been the original

¹ Nahum iii. 17.

inhabitants of the land? Or was the insect-keeping in some way mixed up with an Etruscan custom, and so descended to the Tuscan people, and became welded into the Christian ceremonies? If the cages of the modern Florentine be compared with the one hanging from the little Cupid's arm, it will be seen that they are almost identical in form, and apparently in the material employed; whereas other cages which were found at Como are quite different. This seems to point to the pagan origin of the custom.

Above the picture of the Cupid in the Naples Museum is another design of a winged male figure holding a cornucopia of fruit, and supporting upon his huge wings a reclining female figure—possibly Abundance. Here, then, we see a connection between the caged cricket (if that little *cestello* does really contain one) and the fruits of the earth; and bearing in mind that the feast of the Ascension follows the Rogations, may there not have been, at some distant period, a transference of the custom from the earlier festival of Easter to the Ascension? It is a mere supposition, but the theory can be worked out systematically.

The cricket burrows, is lost sight of, but returns, and flies away; just as our Blessed Lord lay in the grave, rose again, and disappeared. The creature is somehow or other typical of good fortune, and according to the length of its life, so is the luck lasting or not—forty days being the period which its owners desire that it should live. From the Resurrection to the Ascension is also a period of forty days. Can the idea have been originally, that if the cricket survived until the Rogations the harvest would be an abundant one? Thus we have some sort of scheme; whereas the finding of the insects on Ascension Day and keeping them forty days points to nothing—no more than thirty days, or twenty, or ten. It is not uncommon that a religious custom becomes travestied and survives the meaning of its origin; as, for instance, the Flower Sunday at S. Paul's Cathedral, London. Why, upon a particular Sunday, should all the clergy carry bouquets, if it be not the survival of the festival of Corpus Christi, in the octave of which this particular Sunday finds itself. The kernel is gone, but the shell remains.¹

Of the cricket as fortune-teller or diviner of riddles, I have before me a little book entitled *Indovinala Grillo*, a rather vulgar little book explaining a game of questions and answers, as to luck in

¹ I am told by one of the Canons of S. Paul's that the tradition of the Cathedral is that the bouquets represent the herb nosegays carried by the judges to ward off jail fever; but may not the tradition have been invented to account for the fact?

commerce, love, and marriage, and abundance or scarcity during the year; and here, as elsewhere, the *grillo* seems to mean both cricket and grasshopper. So does the Hindoo word *çarabhas*. In this connection it may be interesting to quote a reference to these insects in a book by Signor Angelo de Gubernatis.¹

"In the popular Tuscan songs published by Guiseppe Tigri, the word *grilli* is used in the sense of lovers. In Italian, *grillo* also means caprice, and especially amorous caprice.² In Italy, when we propose a riddle, we are accustomed to end it with the words "*indovinala, grillo*" (guess it, grasshopper); this expression perhaps refers to the supposed fool of the popular story, who almost always ends by showing himself wise. The sun, enclosed in the cloud and in the gloom of night, is generally the fool; but he is at the same time the fool who, in the kingdom of the dead, sees, hears, and learns everything; and the moon, too, personified as a grasshopper or locust, is the supposed fool who, on the contrary, knows, sees, understands, and teaches everything. From the moon are taken prognostics; hence riddles may be proposed to the capricious moon or the celestial cricket. In Italian, the expressions "*aver la luna*" (to have the moon) and "*avere il grillo*" (to have the grasshopper) are equivalent, and mean, to suffer from a nervous attack or the spleen. I also find the wedding of the ant and the grasshopper very popular; but as yet an unpublished song. The words which the author heard sung at Santo Stefano di Calcinaia, near Florence, are evidently an example of a folk-song:—

" 'Grillo, mio grillo,³
Se tu vuoi moglie, dillo;
Se tu n'la vuoi,
Abbada a' fatti tuoi. "
Tinfillulilalera
Linfillulilalà.'

"A Tuscan proverb among thieves has it, that he is a fool who cannot make his own fortune:—

" 'Quando la cicala il c. batte
L'ha del m. chi non si fa la parte.'

"According to Hesüchios, the ass was called at Cyprus by the name of a mature *cicada* (*Tettix prôinos*); the *cicada* (or the sun) dies, and the ass (or the night or winter) appears."

¹ *Zoological Mythology, or the Legends of Animals*, Vol. II, p. 47.

² The Greeks also used the word *gryllæ*, as signifying caprices, or *chimæra*, and applied it to the strange, fantastic creatures, such as the griffin.

³ In Italian *grillo* stands for cricket and locust; *cicala*, grasshopper.

I have been told that in a fresco at Prato, representing the Ascension, a cricket is seen springing from the folds of our Blessed Lord's robe; but I have been unable to verify the statement, or to discover the painter's name. The whole subject is shrouded in mystery; but if I have been unable to solve it, my thanks are nevertheless due to the many sympathetic friends who have helped me in my work.

SOPHIA BEALE.

NOTE.—Since my article was put into type, I have seen Mr. Leland's recently published *Legends of Florence*, the last chapter of which he devotes to the caged *Grilli*, giving some quaint legends and verses alluding to the custom. But these folk-stories seem rather to have been invented to account for the custom than to throw any light upon its origin. *When* it was mixed up with the festival of the Ascension, and *wherefore*, and *why* it is confined to Florence (if it be so), remains a mystery.

S. B.



The Etruscan Ware of Wales.



HE plastic art has a long, long history. It is amongst the oldest of the arts. One of its most interesting phases is the so-called Etruscan. This word is quite conventional, nevertheless, and is only applied because of the discovery, during the eighteenth century principally, of numerous specimens of the Greek vase, etc., in the province of Etruria. It is estimated that about 40,000 amphoræ, hydriæ, and other Greek forms of the potter's art are stored in European museums. About 5,000 are in the British Museum alone. It is no part of this article to give a long account of this phase of the potter's art in Greece; but it is necessary, as a preliminary of what follows, to point out that the Greeks excelled in form rather than in colour. It remained for the Italian renaissance to develop the art of colour. But the art of form may be claimed for the ancient Greek as his own peculiar domain, in which he stands unrivalled to this day. The Greek potter, after many centuries of development, took his place as an artist and a genius. To him even "the blind old man of Scio's Isle" paid his poetic *devoirs* in his famous poem of "The Furnace," beginning:—

"Pay me my price, potters! and I will sing:
Attend, O Pallas! and with uplifted arm
Protect the oven," etc. (*Cowper's Translation*).

The Greek potter carried his art of form to such perfection that all subsequent attempts to follow him are only successful in approaching his elevated status. He did not confine himself to imitate nature, but created conventional forms of his own. He even divided his art into as many as nine different styles. According to Jacquemart, the Etruscan only approached the Greek style at the last epoch, almost on the threshold of the Christian era; he says that their first conceptions were barbarous.

Be this as it may, not only the Etruscan but the moderns have imitated the Greek almost slavishly. Perhaps the greatest and closest

imitator was Josiah Wedgwood. His Portland vase is historic; and his jasper ware, in turn, has had endless imitators.

One of the so-called "styles" of the Greek potters was a *red* earth or clay, relieved by mouldings in bas-reliefs on friezes representing animals, processions, etc. Another "style" was the so-called Italo-Greek vase with *red* paintings. It may have been a combination of the two which suggested the manufacture of the "Dillwyn Etruscan ware," of which a few specimens are to be seen in the



Fig. 1.—Tazza with Dancing Girls, Royal Institution, Swansea. Side view.

Geological Museum, Jermyn Street, London. The clay of which these specimens are made was accidentally discovered on the estate of Penllergare, a few miles from Swansea, which belonged to a member of the Dillwyn-Llewelyn family. The late Mr. Lewis Llewelyn Dillwyn was the managing owner of the "Cambrian" Pottery at Swansea in the "forties." That Pottery had made its mark in the artistic world of ceramics by producing one of our finest British porcelains, beautifully decorated, for a period of ten years—1814 to 1824. Mr. Dillwyn, in the year 1840, attempted to get Mr. Brameld

of Rockingham to go to Swansea to revive the glories of the porcelain period, but failed to induce him to do so. He had also endeavoured, under his own *regime*, to make an imitation Wedgwood ware. He succeeded admirably in producing vases, etc., *à la* Wedgwood, with figures in bas-relief as good as the originals. But there was no money in it.

The production of pottery and porcelain wares must be divided broadly into two kinds—artistic and commercial. It was so even in



Fig. 2.—Tazza with Dancing Girls. View of Inside of Bowl.

the palmy days (for art) of old Greece. The dividing line is more emphatic now than then, as many a British potter has found out to his cost. Dillwyn was one of this "army of martyrs." As long as he stuck to earthenware for commercial and domestic purposes he was right; when he went in for art-pottery he was pecuniarily wrong. In porcelain, in Wedgwood ware, in Etruscan ware, it was one and the same result :—

"True it is, 'tis pity; pity 'tis, 'tis true."

The Greek potters paid Homer to sing them a song in praise of their art. He did so. It was a capital advertisement for them, and they could afford to pay the great poet. The Elector of Saxony supported the potters at Dresden. The King of France

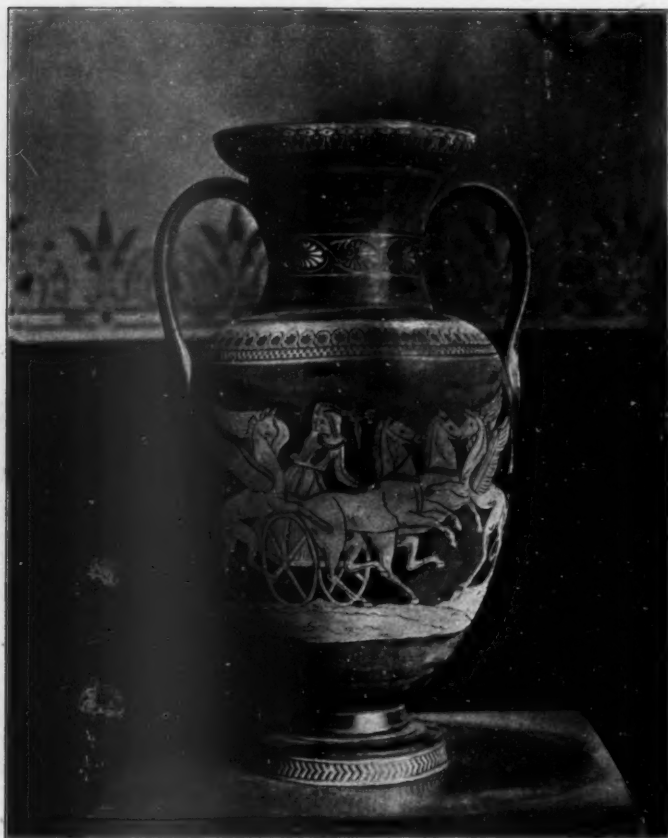


Fig. 3.—Vase with Warrior in Chariot, Royal Institution, Swansea.

did the same for Sèvres. But when the Chelsea potters and the Nantgarw-cum-Swansea potters asked our Government for assistance they were refused. Our rulers do not patronise art; why should the people? Hence Mr. Dillwyn got no support from the public, and the manufacture of the Etruscan ware was dropped. At least

this was the explanation given by Mr. Dillwyn's son to a friend of the writer's. The manufacture was suggested, as already stated, by a "find" of rich, red clay. Experiments were tried with other clays,



Fig. 4. -Vase with contest between Amazons and Warrior, Royal Institution, Swansea.

but did not succeed. In conversing with one of the "old hands," it appears that it was only after repeated trials that the "Etruscan ware" was finally successful, even with the red Penllergare clay.

The persons who were primarily responsible for its production, and who took personal and artistic interest therein, were—Mr. L. Ll. Dillwyn, Mrs. Dillwyn, Mr. Hinckley (their manager and scientific potter), Mr. W. Clowes (modeller) and Mr. Stanway Brown (engraver). These names are worthy of preservation, because, after repeated trials, they produced a good, sound body of really artistic form. It was another edition of the Greek type. These vases are now comparatively rare, and command much higher prices than formerly. As time advances that price will increase, for it is not at all probable that, in our country, they will be produced again in the same degree of excellence. The art of the potter in our land is too much a struggle with the market ever to reach its highest range of development.

The manufacture at Swansea of Etruscan ware only lasted for about three years, and was closed some forty-six years ago. Interest in it at Swansea has recently been revived by the fact that the drawings relating to the same have been acquired by "The Royal Institution" of that town. Mr. Lewis, the curator, recently called the writer's attention to them; and, by the kind permission of the courteous president (Col. Morgan, R.E.), a few notes of their contents were permitted to be taken. They may be summarized as follows, as there is not sufficient space in this magazine for all the details:—

- 20 Lithographs of old Greek forms.
- 30 Tracings of ditto.
- 41 Original drawings from the antique, some being marked as from the Vatican; some from the Etruscan Room, British Museum; and others are unmarked.
- 3 Patterns in tissue paper.
- 5 Patterns in cartridge paper.
- 20 Original sketches in oil, etc. One is a sketch of Dover Castle, and is dated 22nd Feb., 1850. One is an outline of a head, with watermark "C. Willmot, 1820." Others have various watermark dates between those years.

In the 41 drawings from the antique there are some with instructions how to proceed, *e.g.*:—

"ETRUSCAN-TAZZA.

Size of original.

(Bacchus and Satyr—818 D, case 61 Brit. Mus.)"

Some instructions are in a lady's handwriting, and some in that of a gentleman.

It appears that both Mr. and Mrs. Dillwyn were adepts at either brush or pencil; and that they were in the "Etruscan" days

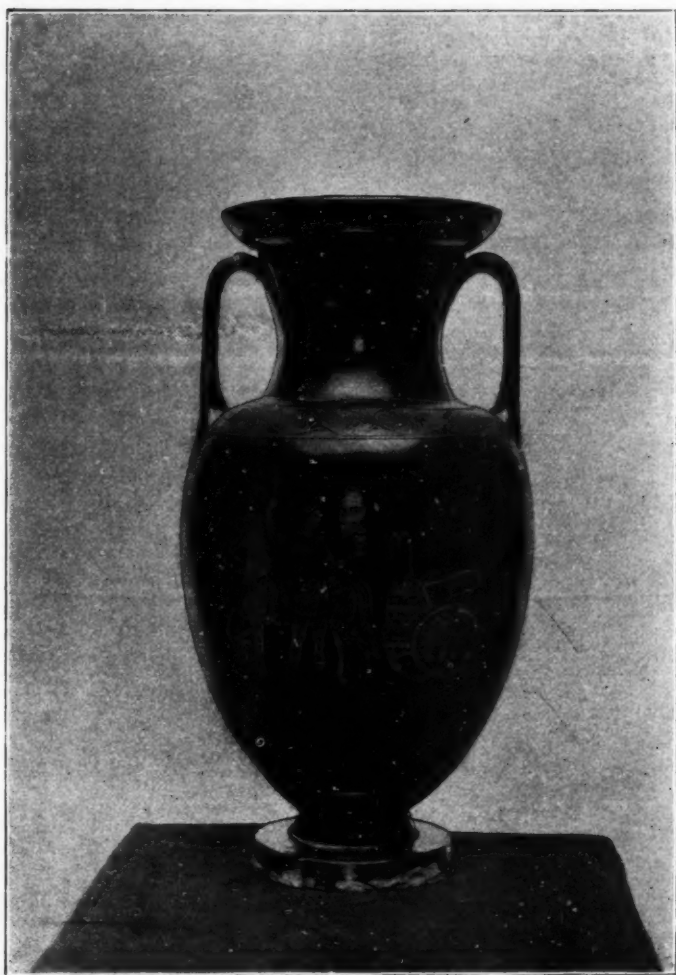


Fig. 5.—Vase with Warrior and Chariot, Royal Institution, Swansea.

frequently seen at the Pottery. One room it appears, was familiarly known by the workpeople as "Mrs. Dillwyn's Room."

The most striking drawing, perhaps, of all is that of Apollo

(Helios) driving a chariot and four horses—"the horses of the sun." Lampetia, his daughter, is appealing to him against Ulysses, who with his ship's crew (being driven by hunger), have taken possession of the sacred herds of Apollo and are killing them. There are vases marked as taken from the Vatican. Another is that of Dancing Girls, as painted on a Tazza now in The Royal Institution, Swansea (see figs. 1 and 2). Another is that of Paris escaping with Helen in a quadriga drawn by four horses.

In addition to the drawings there are a number of the vases in The Royal Institution Museum. They are all made from the red clay of Penllergare, save two of them. One of the most interesting is a trial piece, evidently of white clay, having the figures printed or transferred on a bluish ground, with the panels painted in black. The transfer print on one side is that of a Greek warrior battling with griffins (see fig. 3); and on the reverse is the figure of a warrior standing by his chariot, holding his helmet in his hand as if saying farewell. It is probably meant for Hector before departing for the field of battle in front of Troy.

The form of the vase is an amphora of graceful shape, not one of those pointed at foot to thrust into the sand, but one for domestic purposes to stand on any hard substance.

The two vases (figs. 4 and 5) represent two other amphoræ, but without the ornamental scrolls. They are made of red clay, and with black paint on the surface around the figures, which are represented in red—the natural colour of the clay. Fig. 4 represents a contest of a Greek warrior with Amazons; fig. 5 has the figure of Hector(?) again, as mentioned above.

The mark used for the Swansea Etruscan vases is shown on fig. 6.



Fig. 6.—Mark on Swansea Etruscan Vase.

In concluding this short sketch it may be apropos to mention the reflections thrust upon my mind by the incidents related. They are, first, that it is well we should have men like Dillwyn, and women like his clever and amiable wife, who, even at the risk of

pecuniary loss to themselves, hold up the banner of love for all that is lovely in art, whether it be of form or colour. Second, that the ancient Greek desire to inspire men with a high ideal of physical as well as moral beauty—for it is often forgotten that the two are

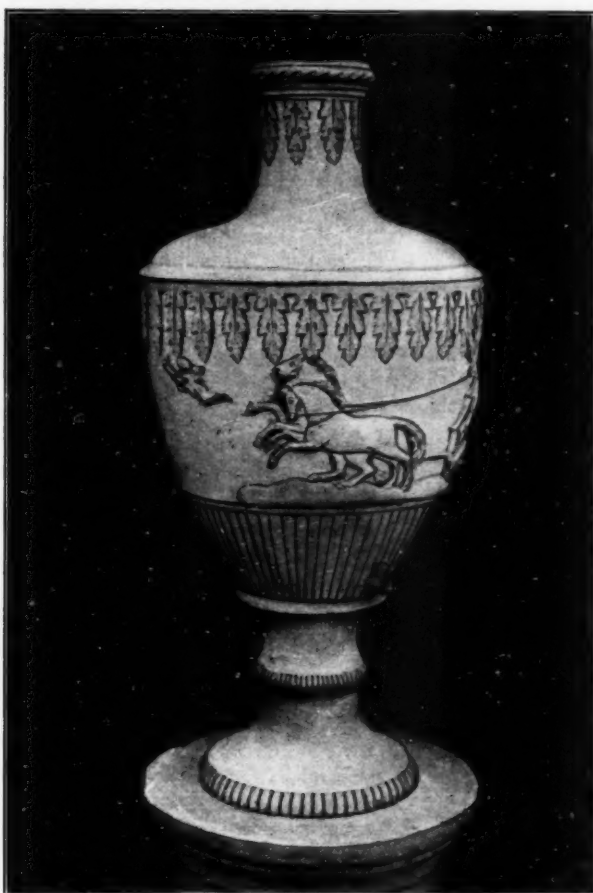


Fig. 7. --Imitation Wedgwood Vase belonging to Dr. Jabez Thomas, of Swansea.

correlatives of each other—is not yet dead. May it revive again and again. Thus, the Dillwyns and the Wedgwoods will live once more in the body and spirit of ancient Greek life, re-incarnated, so to speak, in the love of and embodiment of modern art, even in the art of the potter.

As an addendum to the foregoing, it is of some interest to know that not only did the Swansea potters imitate Etruscan ware, but other varieties of the classic and antique. This fact is barely known even to collectors and connoisseurs of Swansea ware. Dr. Jabez Thomas of that town has a fine vase, 2 ft. 6 ins. high by 1 ft. 2 ins. diameter at the shoulder. It is an imitation of a Wedgwood stone-body. It is decorated in *basso-relievo* with *amorini*, a figure holding a cornucopia, a team of horses; but the driver and chariot behind have unfortunately been broken off. An illustration of the vase is seen at fig. 7. It will be observed that the form and decoration are eminently classic, and that a high degree of excellence had been obtained in the reproduction of this phase of ancient Greek art. At what period of the history of "The Cambrian" pottery this description of "potting" was produced it is difficult to say. From what I can gather, the bulk of the evidence is that it was in the "thirties" some time. Specimens are very rare, and it is all but impossible to get exact information regarding the period of production. There is no doubt, however, of it being "Swansea," because it is so stamped in the clay, or stone-body.

W. TURNER.



Recent Cave-Hunting in Derbyshire.

II.—THIRST HOUSE.



THE earliest account of archaeological discoveries in this cave that the writer is aware of, is a short paper which was contributed by the Rev. J. C. Cox, LL.D., to the 1890 volume of the *Derbyshire Archaeological and Natural History Society's Journal*. This was followed by an illustrated description of the principal objects themselves by the same gentleman in the next year's volume. A continuation of this, recording "finds" up to date, appeared in the 1894 volume, and a description of the cave itself, with a general summary of the discoveries and their results, in that of 1895, both by the present writer.

Thirst House has little in common with Rain's Cave, both as a cave and in respect to the results of its exploration. It is situated in a wild and trackless ravine about three miles south-east of Buxton, known as Deep Dale, for which reason it is frequently called Deepdale Cave. Its conspicuous portal is at the foot of a bold escarpment of carboniferous limestone, which crests a grassy slope or *talus*, about 50 ft. in height. It has a singularly artificial appearance, an effect heightened by the wall-like face of the rock; the elliptical arch of the mouth, 26 ft. in span and 15 ft. in height, occupying a shallow rectangular recess. Climbing the slope, the visitor finds himself in the entrance of a tunnel-like cavity about 90 ft. long, with a tolerably level floor, and a roof varying from 6 ft. to 12 ft. in height. At the end, the roof and the floor make a sudden descent into a lower chamber, which, unlike the former, has a very irregular floor, and is somewhat shorter, being about 72 ft. in length. The accompanying sketch (fig. 1) is a view of the entrance from the opposite side of the valley, and the longitudinal section and plan (fig. 2) will explain the relative positions of the two chambers (*A* and *B*, fig. 2).

At the lowest point of the second chamber was a small

aperture, now covered with *débris* from the excavations, which led to a succession of cavities below its floor. These cavities are small and irregular spaces in a jumbled mass of fallen rock and stalagmite, which, some 30 ft. below the chamber floor, contain slowly-moving water. The two chambers are not quite in a line with each other, the first having a direction nearly due east and

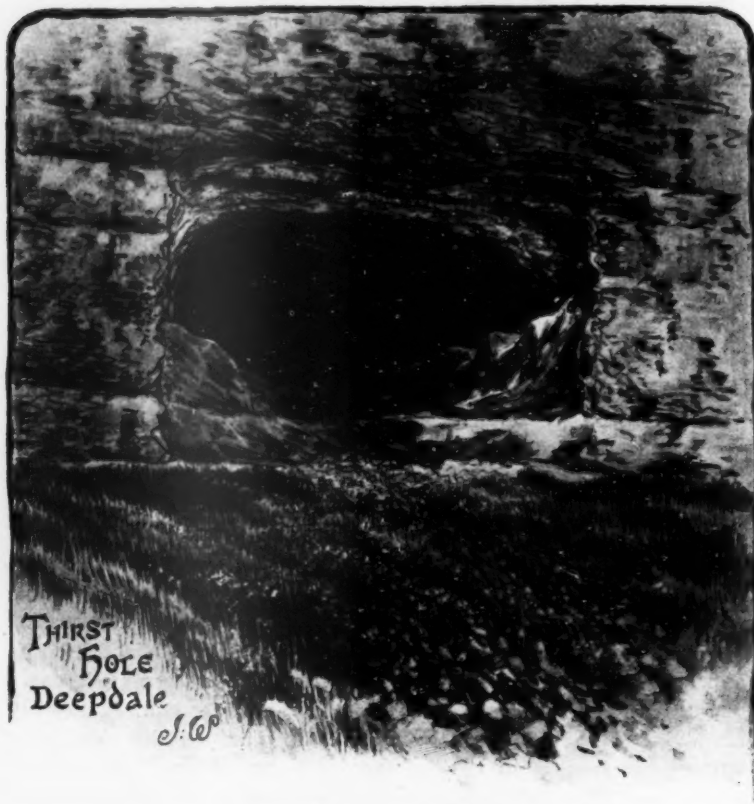


Fig. 1.—Entrance of Thirst House.

west, while the second swerves towards the south; and there is this important difference between them,—the former is drilled, so to speak, out of the solid rock; while the latter is an enlargement of a fissure. This fissure is part of a mineral vein (*a*, *b*, fig. 2) denuded of its filling, which traverses the country for about a mile, and crosses the valley at this point. The transverse section (fig. 3)

of this chamber tells its own story at a glance. *A* represents the fissure in its upward direction; *F*, in its downward direction; *C*, *D*, *E*, and *F* are cavities below the second chamber, *B*. The section presents two elements of instability—the overhanging roof, and the water in the lower cavities; from the one may be expected occasional falls of rock; from the other, a slow undermining of the floor deposits.

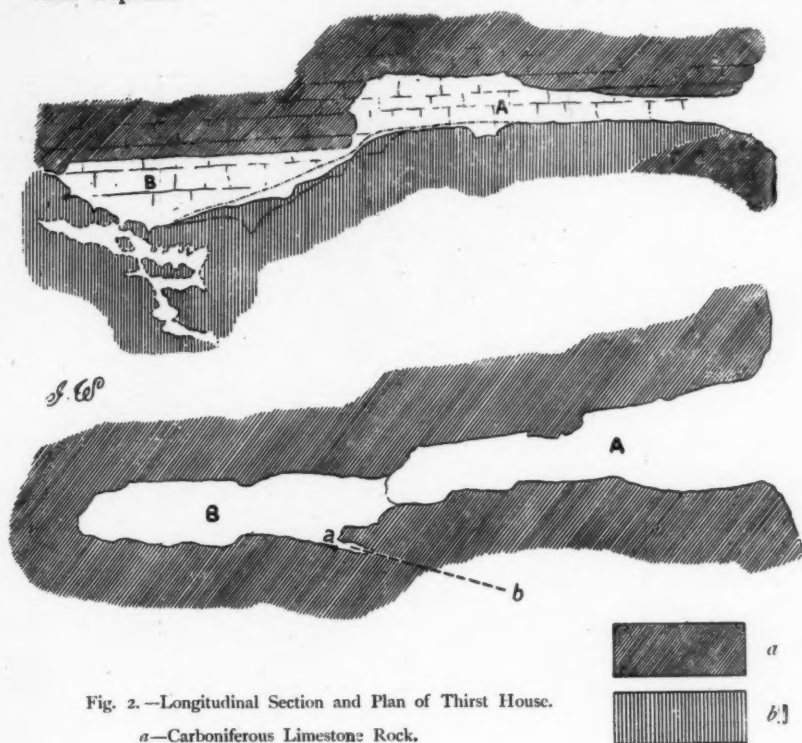


Fig. 2.—Longitudinal Section and Plan of Thirst House.

a—Carboniferous Limestone Rock.
b—Cave Deposits.

One episode of the history of the cave is easy to read, and it may have been repeated more than once. Along the north side of the second chamber, and near its roof, is a well-defined, thick horizontal ridge of stalagmite, the edge of a former sheet which doubtless extended from side to side, as indicated by dotted lines in the section. This sheet was, and could only have been, deposited upon a *floor*. Presently—that is after an interval of centuries, perhaps thousands of years—the floor was undermined by the

action of the water and began to sink. The stalagmite may have simply followed this subsidence, giving way under its own weight; but more likely it remained suspended until a fall from the roof crushed it in. The subsidence would not be regular or continuous, for sooner or later the *débris* would so settle down as to resist the action of the water, and then would follow a period of repose, during which new stalagmite and other accumulations could collect upon the floor.

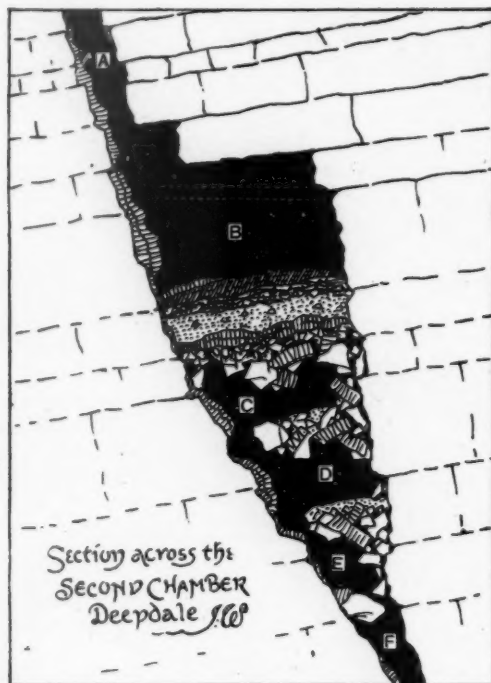


Fig. 3.—Transverse Section of the Second Chamber, Thirst House.

What has been said thus far, any visitor venturesome enough to explore these cavities could have found out for himself by the mere use of his eyes. Before proceeding to describe what the spade has disclosed, the folk-lore of the cave must receive a moment's consideration. "Thirst House" must strike the reader as a singular name for a cave, which, to ordinary frequenters, appears to be remarkably devoid of water. There is, however, a

small spring in the valley below the entrance; and according to the lore of the country-side, Hob charms its waters on Good Friday, so that whoso quenches his thirst thereat—with proper faith, of course—will be cured of any ailment he may be suffering from. It is obvious that this is merely a popular explanation of the name, the spring being too insignificant and distant for the name to have originated from it. The reference to Hob points to the solution. The cave is even now popularly associated with the elfin race. Mr. Salt, of whom more anon, reports that a farmer in the district, occasionally finding small, old-fashioned tobacco-pipes when ploughing his fields, explained their presence by the tradition that Deep Dale was “a noted place for the fairies in the olden times”; and to give point to his explanation, he related how a workman, in crossing the valley one early morning, caught one of them and put it into his bag and took it part way home; but as it shrieked so pitifully he let it go, whereupon it ran back to the valley! Hob-Hurst was a capricious elf, who, when in a good humour, made everything on the farm, particularly in the dairy, go smooth and prosperous; but when irritated made the cows go dry, the milk turn sour, the crocks smash, and generally infuse a spirit of contrariness in everything. A charm used in this district against his trickiness is given in an early volume of the *Reliquary*; it ran thus:—

“Churn, butter, churn!
Peter stands at our gate
Waiting for a butter-cake!
Churn, butter, churn!”

A cave may not seem a suitable residence for a *wood-elf* (“hurst” being old English for a wood); but a few miles from Deep Dale is a huge mass of slipped rock overlooking the Wye, full of dark fissures, and known as “Hob Hurst’s House,” or simply as “Hob’s House.”¹ There is reason to think that a common abbreviation for Hob Hurst was simply “The Hurst,” which in the Peak *patois* would be chopped down to “Th’ Hurst.” The meaning of this being forgotten, the spring furnished

¹ According to Rhodes (*Peak Scenery*, 1824, p. 125), the inhabitant of this curious mass of rock appears in the lore of the locality as a giant named Hob, who “never appeared by day; but when the inhabitants were asleep in their beds he traversed the vales, entered their houses, thrashed their corn, and in one night did the work of ten day-labourers, unseen and unheard, for which service he was recompensed with a bowl of cream, that was duly placed upon the hearth, to be quaffed on the completion of the task he had voluntarily imposed upon himself.”

a reason for the name of the cave, and "Th' Hurst" became "Thirst."¹

The credit of the discovery of archaeological remains seems to be due to Mr. Millet, a young man of Buxton, who about ten years ago was attracted, in common with his school-fellows, to the cave, through a story of money hidden in it by an old miser who died suddenly. In their rough diggings, potsherds and bones were turned up, which circumstance led Mr. Millet to resume digging in a different spirit some years later, when he was joined by Mr. Salt, also of Buxton, who has done good service to local archæology in other respects than in his work in this cave. These gentlemen did not attempt a system of excavation like that adopted for Rain's Cave,

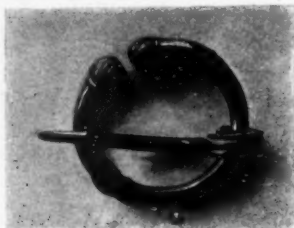


Fig. 4.—Penannular Brooch, Thirst House. (Slightly reduced.)

for it would have been costly and laborious in a cave of such proportions as Thirst House; but what they did was orderly and conscientiously done. Mr. Millet's work was chiefly in the second chamber; while Mr. Salt confined his to the first chamber and the slope outside below the entrance, which yielded results equal, or even superior, to those of the interior.

As in Rain's Cave, all the deposits which were cut into, appeared to be Post-pleistocene or Recent, nothing that could be identified with an older age being found. Those of the first chamber were:—(1) a dark surface soil about one foot thick, containing bones, pottery, bronze objects, fragments of coal,² etc.;

¹ In the Peak there is a cluster of cottages, called Thurlow Booth on the Ordnance Survey. But instead of being on a hill (*low*) they are nestled in a hollow in a valley side. Upon enquiry at one of the cottages, the writer found that the place was known as "Th' Hollow Booth," *i.e.*, the "booth" in the hollow. The Survey officers evidently took "th' hollow" to be a provincialism for "Thurlow." This Thurlow has figured in print as signifying "Thor's Hill"!

² The nearest point where coal is found is in the millstone-grit shales of Thatch Marsh and its vicinity, from three to four miles from the cave. Mr. Salt states that the fragments found in the cave exactly corresponded with that of these places.

(2) a sheet of stalagmite varying from about one foot to two or more feet (at the back); and (3) a yellowish cave-earth mixed with stones, which was not "bottomed." The slope outside below the entrance was found to be covered with a dark layer, varying from one to three feet or more in thickness, which consisted of ancient rubbish, and containing an abundance of particles of charcoal, fragments of pottery (averaging, according to Mr. Salt,



Fig. 5.

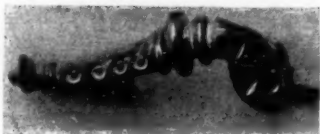


Fig. 6.

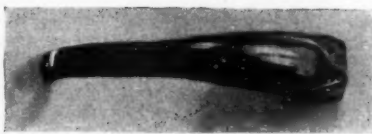


Fig. 7.

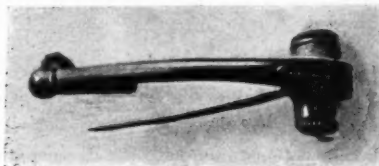


Fig. 8.

Fibulae from Thirst House. (Slightly reduced).

about thirty to the square yard), and other objects. It was, obviously, the equivalent of the dark seam of the interior of the cave. The objects obtained from these dark layers were, as a rule, Romano-British; some, however, may have been pre-Roman, and others, post-Roman. The sheet of stalagmite was probably originally continuous with the broken stalagmite of the second chamber. Thick as it was towards the end of the first chamber, and, therefore, long as it must have been in formation, there were evident remains of man's presence beneath it in the shape of a

seam of dark earth and charcoal, varying from three to six inches in thickness. Mr. Salt is uncertain whether any bones or other objects were found in this seam. All that he found in the lowest bed were some fragments of bone.

Probably no other English cave has yielded so large and interesting a number of Romano-British objects. Mr. Salt's private collection contains a large proportion of these; Mr. Millet gave many of his specimens to the Buxton Free Library, retaining a few for himself. There must be a considerable number, however, in unknown hands, for it was quite a fashion at one time at Buxton to have "a turn at the cave." These diggers, however, soon tired of their laborious pastime; but it is known that they occasionally found interesting objects.

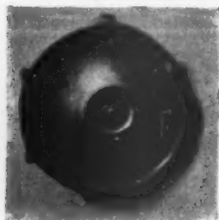


Fig. 9.—Disc-shaped Brooch, Thirst House. (Slightly reduced.)



Fig. 10.—Dragonesque Brooch, Thirst House. (½.)

Many of the earlier-discovered objects in Mr. Salt's collection were described and figured in the *Derbyshire Archaeological and Natural History Society's Journals* for 1890, 1891, and 1894; but the later-discovered have not as yet found a place in any antiquarian publication. Space cannot be spared here for much more than a mere enumeration of the objects; but this will be sufficient to give the reader a general idea of the character of the collection. The potsherds, as usually is the case with these sites, were the most numerous class of manufactured articles found in Deep Dale. In the selection in Mr. Salt's collection, most varieties of British and Romano-British wares are represented—coarse half-fired hand-made, and wheel-made of various kinds, including Samian, and imitation Samian. The only perfect vessel is a small ampulla of buff ware. Rims of mortaria, also in buff ware, were found in large quantities. Glass is represented by five beads of various shapes and shades of blue, and a tessera of rich deep blue. Among the bone objects are several needles, pins, and borers; a curious

corkscrew-head-shaped object, such as is frequently found on Romano-British sites, and which may have been used as dress-fasteners; an arrow point (?), etc.

The bronze objects are numerous and of especial interest. Eight or nine of these are penannular brooches of simple and ordinary design (fig. 4); in another, the ring is continuous. There



Fig. 11.—Hinged Ornament,
Thirst House. (†).

are about a dozen or more of the ordinary harp, cruciform, and dolphin shapes, mostly hinged, some exhibiting traces of gold and silver plating or rich enamel (figs. 5 to 8); and three circular shield-like brooches (fig. 9). Another brooch (fig. 10), which still retains its enamel settings, is S-shaped, terminating with dragons' heads, and closely resembling one found in the Victoria Cave at Settle with objects of this period, described and illustrated in Prof. Boyd Dawkins' *Cave Hunting*. In design this brooch is distinctly Late Keltic; more characteristically so is a portion of an ornament hinged apparently for the attachment of a buckle (fig. 11); but which the Rev. Dr. J. C. Cox has conjectured may be part of the fillet or bandeau (*taenia, vitta*) worn round the hair by young Roman women. There is also some Late Keltic feeling in the ornamentation of an

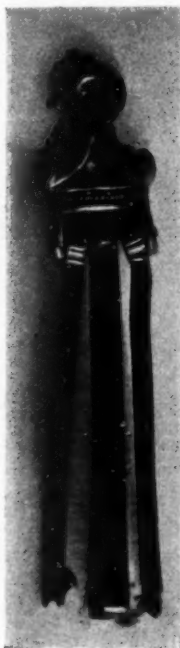
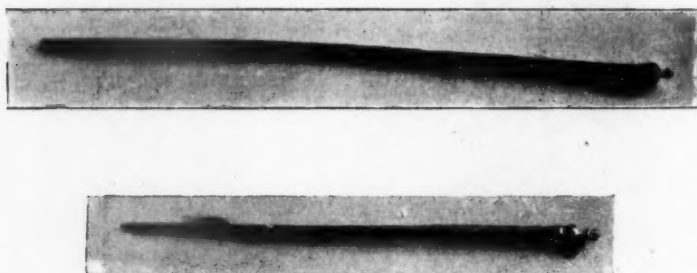


Fig. 12.—Toilet Accessories,
Thirst House (†).

unusually fine set of toilet accessories, consisting of a nail cleaner, tweezers, and ear-pick, all originally silver-plated (fig. 12). There are several other tweezers in the collection, besides other bronze objects, as pins (figs. 13 and 14) (one with a silver head), finger rings, hooks, nails, pins of fibulæ, several coins, a pendant ornament (fig. 15) a portion of a strigil (?), a piece of sheet bronze, delicately chased with a basket-work pattern, etc. The coins which are decipherable are a first bronze of Pertinax, a second bronze of Antoninus Pius, and two third bronzes of Victorinus and Gallienus.

The iron objects comprise a large harp-shaped and six-ring fibulæ, six rings and hooks, a staple with a ring, two buckles, a dozen or more nails of various shapes and sizes, two knives, two



Figs. 13 and 14.—Pins, Thirst House. (†)

wedges, a spiral ox-goad, an arrow-head, clamps, hooks, a needle, a turned pin, and many fragments of indeterminate use. Besides the above, the collection contains several whetstones; a small ball of black marble; a curious implement made out of a piece of stalactite, rounded at the ends, and with a groove round the middle, about $5\frac{1}{2}$ ins. long; five pieces of red hæmatite, all rubbed; points of deer antler; and several flint implements—a horseshoe-shaped scraper, a barbed arrow-head, and various worked and unworked flakes, about eighteen in all. As might be expected, Mr. Salt found in his diggings, bones in abundance, mostly in a decayed and fragmentary condition; but he reserved only the more notable specimens for his collection. These comprise skulls or other large bones of the horned sheep, dog, pig, and ox; specimens of cut bones, and antlers of red-deer.¹

¹ The reader is referred to a note upon a recent discovery at the foot of the outside slope, elsewhere in the present number of this magazine.

The collection given by Mr. Millet to the Buxton Free Library contains fragments of coarse hand-made ware, and of black, Samian, and other Roman wheel-made wares; a piece of rubbed red ochre; several pebbles used as hammers, and another, apparently, as a whetstone; several large bone pins, one with a turned head, and a bone awl; a bronze ring and armlet; and a fine series of skulls and other large bones of red deer, short-horned ox, bear, fox, wild boar, pig, sheep or goat, badger, etc.

Among the objects which Mr. Millet retained was a small bronze scent box with hinged lid, similar to a modern vinaigrette. The writer has not seen it for several years, but so far as he can call it to mind it was about $1\frac{1}{8}$ in. by $\frac{3}{4}$ in., and $\frac{3}{8}$ in. deep. The lid was perforated with four small round holes. The bottom only was decorated, the decorations taking the form of two rows of triangular recesses, base to base, and containing traces of enamel.

In Mr. Salt's collection are two fragments of the rim of a buff mortarium which bear portions of an inscription in cursive characters (fig. 16), scratched in before the vessel was fired. As the two fragments are not fellow-pieces, it is likely that the inscription was of some length. Mr. F. Haverfield, F.S.A., to whom the more legible fragment was submitted, reads its letters as -- *andi sig* --, the former being a word ending in the genitive case, and the latter the first part of a second word; but he remarks that it would be idle to guess the sense. The reading on the second fragment is almost obliterated.



Fig. 15.—Pendant, Thirst House. (†.)

It is clear enough from the volume and variety of the Romano-British objects that Thirst House was made much use of during the Roman occupation of Britain. It is puzzling to understand why people so cultured as the "finds" indicate them to have been, and indeed, as history describes the natives generally under the Roman sway, should have frequented a damp and gloomy cave like this of Deep Dale. Prof. Boyd Dawkins, who has frequently visited the cave, has suggested that these occupants were British fugitives of the time of the English invasion. There is little doubt that the Britons did resort to caves for safety, and there is no reason to doubt that our cave was such a hiding-place when the district fell into the hands of the English after the capture of Chester in 613. But it is quite inconceivable that such an episode in the history of the cave could have been of sufficient duration to account for the remarkable

abundance of the objects of this age, and for the thickness of the deposit in which they were found. The victorious advent by the invader would cause consternation throughout the district. We can imagine a party of Britons hurrying from Buxton to our cave. If capture meant death or bondage, as popular history represents, their only chance of ultimate safety lay in getting out of the subjugated region as quickly as possible. A few might make the cave their hiding-place for a time—months perhaps, but certainly not years—without detection; but a large party would speedily be discovered. Food would be required, and it would be almost impossible to search for it unseen. Refugees in this plight would certainly try to keep their hiding-place as secret as possible—they would not light fires in front of the cave, nor throw refuse down the slope below.

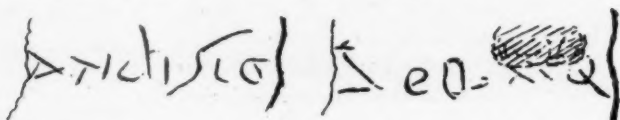


Fig. 16.—Portions of an inscription on a Mortarium, Thirst House. (†.)

The excavations, however, have shown that not only were these precautions disregarded, but that the deposit which contained Romano-British objects was of considerable thickness, frequently exceeding two feet, and of considerable extent, being spread over the whole floor within and the whole slope in front. It is impossible to conceive that a party of fugitives hiding here for a few weeks, or at most months, could have left so great an accumulation. The conditions seem rather to point to a period of habitation extending over centuries.

The writer inclines to the opinion that most or all of the Romano-British objects were left by miners. It is well known that lead mining was an important industry in the Peak during the Roman occupation. The presence of coal in these cave deposits is to some extent a corroboration, for the Romano-Britons used this mineral in the manufacture of lead. The nearest spot where it is found is about three miles from the cave. It is not likely that it would be brought all that distance merely to warm a cave and to cook rude dinners. To miners working in the vicinity such a cave would be a boon in many ways—a shelter, a storehouse, and at times a dwelling.

NOTE.—The Publishers are indebted to the Derbyshire Archaeological and Natural History Society for the use of several blocks in this article and the previous one upon Rains Cave.

J. WARD, F.S.A.

Cardiff Museum.

Discovery of Ancient Remains in Deep Dale, near Buxton.



ON April 30th last, my father and myself dug a trench below the entrance of the cave known as Thirst House in this dale, and in doing so we uncovered an ancient interment. In the present number of *The Reliquary*, Mr. John Ward, F.S.A., contributes an account of this cave, and of our discoveries of ancient remains, both within it and below its entrance. The reader upon referring to p. 87, will note that the whole slope from below the entrance to the bottom of the valley consists superficially of dark earth mixed with potsherds, bones, etc.; it is, in fact, a *talus* of ancient refuse. The above trench was made in this layer at the bottom of the valley, and immediately below the cave. At a depth of four feet were the remains of a human skeleton (A, in the plan, fig. 1), laid at full length in an enclosure, cist-like, but without cover-stones, constructed of massive blocks of limestone, such as might have fallen from the rocks above.

The skeleton was in an extremely decayed condition. The head pointed to the east; the teeth were much worn down. Associated with this interment were three objects which lay near the head: an elegant armlet (B), a split ring (C), and a pin (D), all of bronze. Close by the head were also fragments of a wheel-turned vessel (G), which had contained burnt bones. This appeared to have been crushed by pieces of stone which lay upon it.

The armlet (fig. 2) is oval in shape, and is $3\frac{3}{4}$ ins. in longest diameter, and $3\frac{1}{8}$ ins. in the shortest. It is worked out of a slender bar of bronze, oblong in section, and drawn out at each extremity into a wire of about the thickness of ordinary bell wire. These wire terminations are worked into a double row of loops, forming a very elegant pattern, as indicated in the accompanying engraving. The ring is a simple coil of wire, $\frac{3}{4}$ in. in diameter. The pin is $1\frac{3}{8}$ ins. long, made from a piece of wire sharpened at one end, and without a head.

The fragments of the vessel were of coarse wheel-turned pottery, without decoration. They had formed parts of a globular vessel with an outspread rim, 7 ins. in diameter and 9 ins. high. Fragments of the same kind of pottery were plentifully found throughout the refuse layer, and in the cave, associated with bronze objects, etc. The broken vessel lay close by the head and inside the cist.

A short distance from the cist, and, therefore, of uncertain relationship to its interment, was a heap of charcoal (F), and with it some bones of stag, jaws of a boar, and an iron knife (E). The knife is of usual Romano-British form, with a blade $2\frac{1}{4}$ ins. long, fitted by means of a tang into a deer-horn haft, as shown on fig. 3.

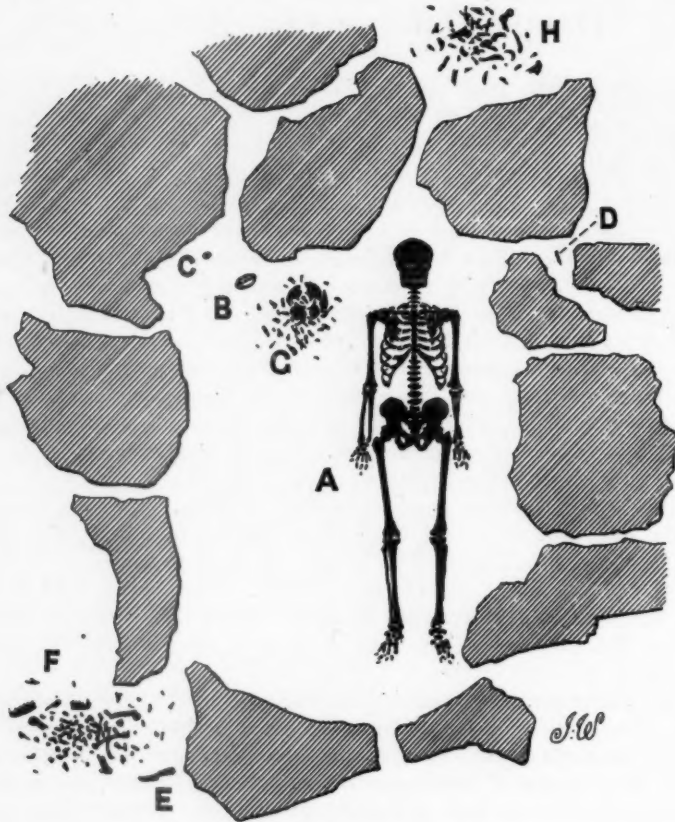


Fig. 1.—Plan of Interments, Deep Dale.
(From a Sketch on the spot by W. H. Salt.)

Still further away from the cist-interment, were several burnt teeth and bones (H), which belonged to a young person. They probably formed part of another interment, as they were found amongst a heap of charcoal and burnt bones.

Mr. Ward considers that these various objects are Romano-British, and that the armlet is of most unusual construction and design. He considers

that the skeleton and the broken urn of burnt bones represent independent interments, and that the burnt bones outside the cist may represent a third. He points out that the bronze objects and the knife were too far away

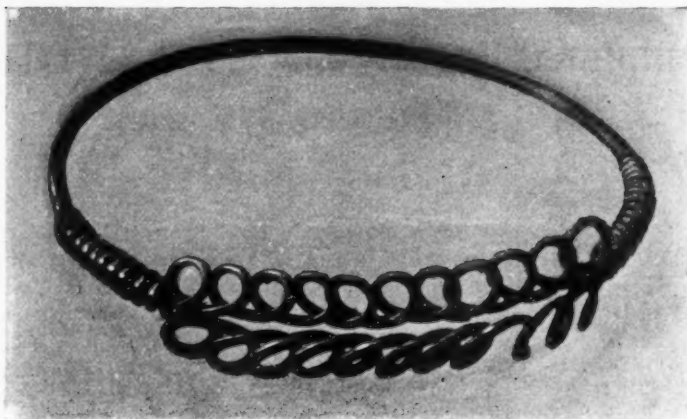


Fig. 2.—Bronze Armlet, Deep Dale.

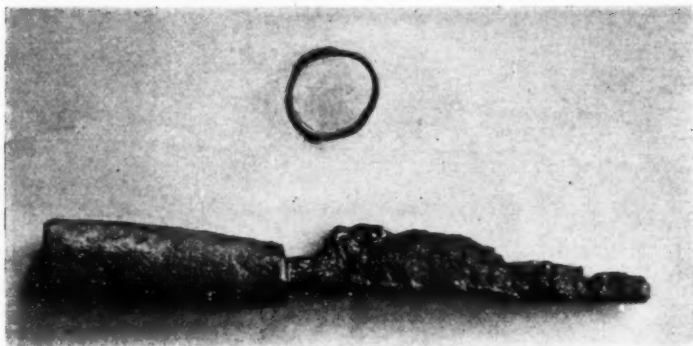


Fig. 3.—Bronze Ring and Iron Knife, Deep Dale.

from any of these human remains to render it likely that they were associated with these remains. They probably had accidentally slipped down into the positions in which they were found.

W. H. SALT.

Buxton.

Sculptured Stone Ball found at Glas
Hill, Parish of Towie,
Aberdeenshire.



THE stone ball shown on fig. 1 was found in 1860 whilst digging a drain at Glas Hill, in the parish of Towie, Aberdeenshire, and is now in the Museum of National Antiquities at Edinburgh (Catal. AS. 10). It is of clay slate, 3 ins. in diameter, and has four round projecting knobs, one of which is plain, and the remaining three elaborately ornamented (fig. 1).

The three carved faces are shown on fig. 2, reproduced from photographs of electrotypes kindly supplied by the Society of Antiquaries of Scotland. The face shown at the top of the fig. is ornamented



Fig. 1.—Sculptured Stone Ball found in the Parish of Towie, Aberdeenshire.

with four double spirals; the face below to the left has in the centre three small double circles within a series of concentric trefoils; and the face below to the right has a large double spiral in the centre, a smaller double spiral on one side, and four other small spirals partially lapping over the edge, the rest of the space being filled with chevrons and rows of curved lines

running parallel to each other. All the patterns are composed of incised lines. If the bands which form the four double spirals on the face at the



Fig. 2.—Three Sculptured Faces of Towie Stone Ball. Actual size.
(Photographed from an electrotype.)

top of fig. 2 be followed from the centres outwards, it will be found that they all run off to loose ends as shown on fig. 3.

The style of the ornament is that of the Bronze Age, and as Mr. George Coffey has pointed out (*Trans. Royal Irish Academy*, vol. 30, p. 26), there is a remarkable similarity between the concentric circle and spiral designs upon the Towie stone ball and the sculptures at Newgrange, Co. Meath, as well as to the carvings upon the remarkable chalk drums from a barrow at Folkton, Yorkshire, now in the British Museum (*Archæologia*, vol. 52). For purposes of comparison an illustration, from a drawing kindly lent by Mr. George Coffey, is given on fig. 4 of the

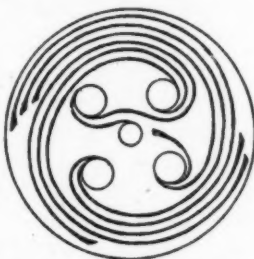


Fig. 3.—Diagram showing what becomes of the ends of the bands which form the spirals.

104 *Sculptured Stone Ball found at Glas Hill,*

great sculptured slab outside the entrance of the passage leading to the central chamber of the Newgrange tumulus.

The peculiarity of the spiral ornament of this period in Great Britain is that the system of interlocking the spirals with each other so as to form a continuous pattern capable of unlimited extension over any given surface had not been mastered in the same perfect way as it had by the designers

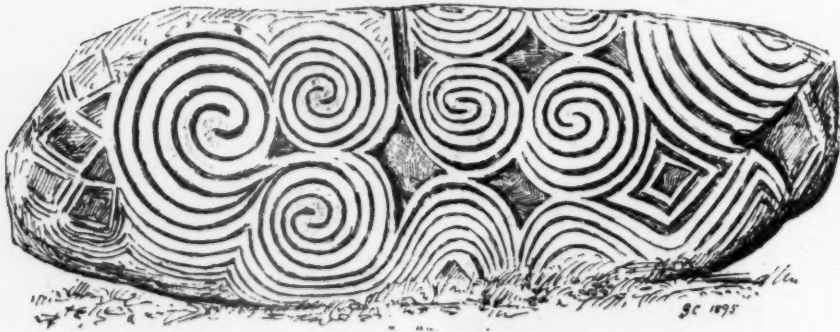


Fig. 4.—Sculptured Slab at entrance of Newgrange Tumulus.

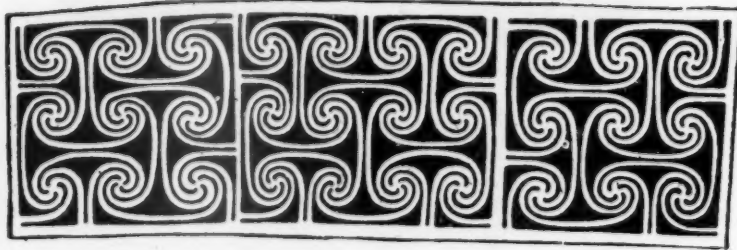


Fig. 5.—Spiral Patterns on Font at Deerhurst, Gloucestershire.

of the ceilings of the Egyptian tombs, of the works of art found by Dr. Schlieman at Mycenæ, or of the Deerhurst font (fig. 5). If the lines which form the spirals are carefully followed, it will be noticed that they do not proceed in C or S-shaped curves direct to the centre of one of the adjoining spirals, but either go off to what railway men call a dead end, or simulate the true all-over surface pattern by running right round one or two of the adjoining spirals so as to enclose them (see figs. 6, 6a, and 6b.)

The Towie stone ball clearly belongs to the Bronze Age, but a ball of a similar kind found at Walston, Lanark, and now in the Edinburgh Museum (Catal. AS. 39), is decorated with divergent spirals of the so-called "Late-Celtic" or early Iron Age.

The geographical distribution of these peculiar knobbed stone balls shows that they are (with one exception, which is said to have been found in Ireland) confined to Scotland, and chiefly to the north-eastern portion of it.

The balls are most commonly of clay or schistose slate, and vary in diameter from $2\frac{1}{2}$ to 3 ins. The surfaces of the balls have generally from four to seven round raised knobs upon them symmetrically arranged with



Fig. 6.—Group of three spirals carved on right hand upright at entrance of north recess of chamber inside Newgrange Tumulus.



Fig. 6a.—Spirals of fig. 6 shown each shaded differently, so as to distinguish one from the other.



Fig. 6b.—Diagram showing false method of connecting spirals of fig. 6.

depressions between each. Sometimes, however, the knobs are cylindrical, and at other times conical and covering the whole surface without any geometrical arrangement.

There is still a good deal of uncertainty as to the use to which these balls were put, but both Sir John Evans (see *Ancient Stone Implements*, p. 377) and Dr. Joseph Anderson (see *Scotland in Pagan Times—The Iron Age*, p. 170) agree that they were weapons of offence in warfare or in the chase, being attached to a thong tied round the depressions between the projecting knobs, and either fastened tightly to a club as a mace-head, or loosely like a flail head, or used for throwing, like the *bolas* of South America.

106 *Cross at Neuadd Siarmon, near Builth.*

In the Egyptian collection in the British Museum there is a carved stone mace-head, with knobs and plaited cords shown in the carving as passing between the knobs.

Mr. C. H. Read, of the British Museum, suggests that the balls were placed inside a bag of hide in which round holes were cut for the knobs to project through, and that the bag was tied round tightly just close to the ball. It would certainly make a very pretty and effective "nut-cracker" if mounted in this way.

For full information on this subject see paper by Dr. J. A. Smith in *Proc. Soc. Ant. Scot.* (vol. xi., p. 29); *Index of Proc. Soc. Ant. Scot.* (p. 290); *Catal. Nat. Mus. Ant. Scot.* (AS. 1-105), and the works already mentioned by Sir John Evans and Dr. J. Anderson.

Cross at Neuadd Siarmon, near Builth.



THE cross here illustrated now stands against the wall of a small farmhouse called Neuadd Siarmon, three miles south-west of Builth, Brecknockshire. This place is situated one mile west of the high road from Builth to Brecon in the secluded valley of the Dihonw, a small stream which runs into the river Wye two miles below Builth. The farmhouse of Neuadd Siarmon is reached by following the bye road through Maesmyntis, and is on the north bank of the Dihonw near the point where the road crosses the stream. The valley is on the north side of the mountainous district of Mynydd Epynt, which forms the watershed of the Wye on one side and the Usk on the other. I have described the position of the cross thus minutely, because Prof. J. O. Westwood, in his *Lapidarium Wallie* (p. 60), makes the very misleading statement that Neuadd Siarmon is at Llanynis; whereas it is nearly three miles south-east of that place. When searching for the cross a couple of years ago I went on a wild-goose chase to Llanynis in consequence of following Prof. Westwood's directions, and after tramping up hill and down dale for more than an hour reached the goal of my ambition just as the sun was setting on a lovely evening in July. I had just time to take rubbings of the four sides of the cross before twilight came on.

Neuadd Siarmon is correctly described in T. Jones' *History of Brecknockshire* (vol. ii., p. 280) as being in the parish of Llanynis—a very

different thing from being at Llanynis. It is to be hoped that this explanation will prevent anyone being misled in future as I had the misfortune to be.

Crosses of the character of that at Neuadd Siarmon are usually found in churchyards or upon early ecclesiastical sites, but in this case there are no churches nearer than Llangyog (one mile to the south-east) and Llandewi'r-cwm (one and a half miles to the north-east).

When the Neuadd Siarmon cross was seen by the Rev. T. Price, of Llanfihangel-cwm-dû, who made the drawing for Jones' *Brecknockshire*, and more recently by Prof. Westwood, it was built into one of the walls of the farmhouse so that only two faces were visible. Now, for the first time, the whole of the four sculptured faces are illustrated from photographs by T. Mansel Franklen, Esq.

The cross is carved out of a tall monolith of hard volcanic rock 5 ft. 10 ins. long by 9 ins. wide at the bottom and 11 ins. wide at the top by 8 ins. thick. The carving commences 6 ins. from the lower end of the stone.

The form of the monument is somewhat remarkable, being neither a free standing cross like those in Ireland, nor yet an



Cross at Neuadd Siarmon, parish of Llanynis.
Front and left side.

(From a photograph by T. Mansel Franklen, Esq.)



Cross at Neuadd Siarmon, parish of Llanynis.
Back and right side.

(From a photograph by T. Mansel Franklen, Esq.)

upright cross slab like those in Scotland. It may be described rather as a tall slender pillar with crosses carved on two of its opposite faces. The nearest approach to this type of cross in Wales is to be found at Llanbadarn Fawr, near Aberystwith.

The ornament on the Neuadd Siarmon cross consists entirely of interlaced work. Some of the patterns are interesting on account of the clear way in which they illustrate the evolution of the more elaborate knots from a simple plait.

An elegant design of three Stafford knots combined will be noticed on the raised circular boss in the centre of the cross on one face, and the same pattern adapted to fill a triangular space on the opposite face at the point where the head of the cross joins the shaft.

The four angles of the shaft have bold vertical roll mouldings with encircling horizontal bands of cable ornament at intervals.

It would be highly desirable that this beautiful specimen of early Welsh Christian art should be more securely protected against any possible chance of injury, by being placed within one of the neighbouring churches.

J. ROMILLY ALLEN.

The Crosses at Penmon, Anglesey.

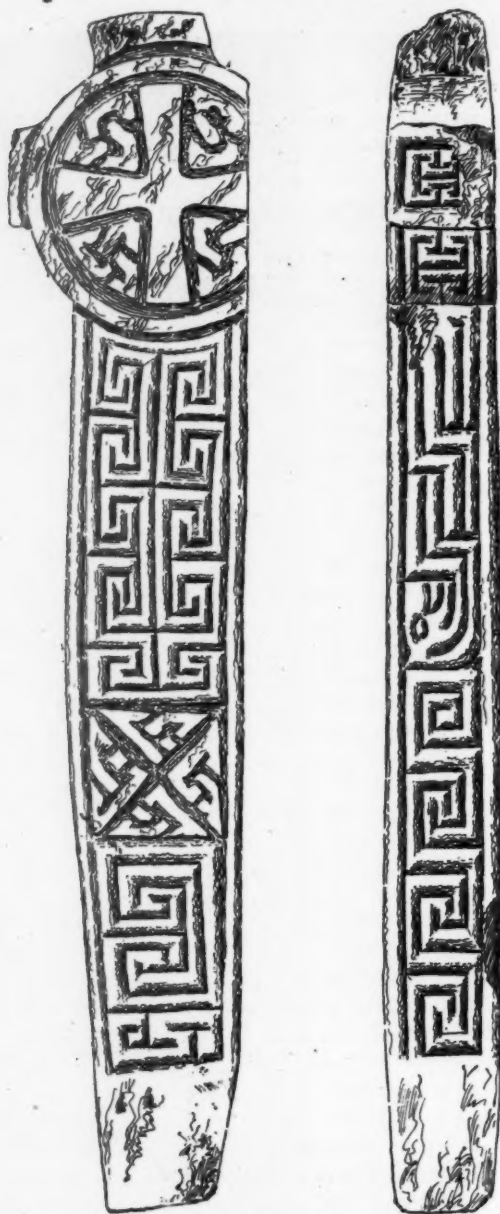


THE ancient Norman Church of Penmon is situated five miles north-east of Beaumaris, Anglesey, on the shores of the Menai Straits. The church is well-known to antiquaries both on account of the interest of its architectural features, and because of the early crosses which indicate that there must have been a monastic settlement in this place before the Norman Conquest. It is not certain whether the existing sculptured stones formed portions of two or of three crosses, as is explained further on.

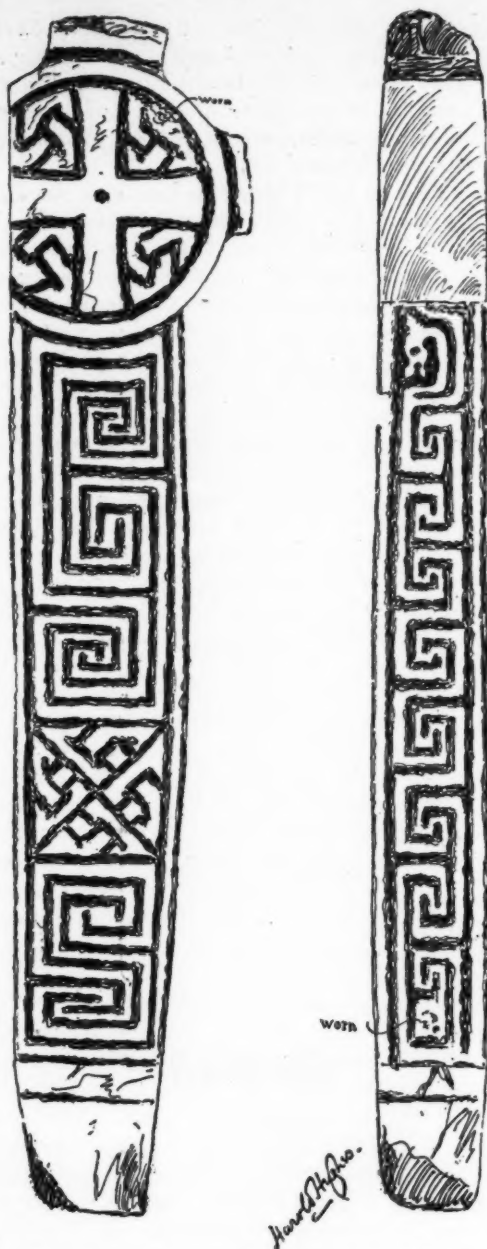
No. 1 is a complete cross still standing erect in its original socket-stone in a field on the north side of the church (Westwood's *Lapidarium Wallie*, pl. 84). It is not protected in any way, either from the weather or from being damaged by excursionists and others. The sculpture has been seriously mutilated within recent years in consequence of the cross having been made use of as a target for rifle volunteers to take pot shots at when they had nothing better to do. The shaft is decorated with the peculiar ring-chain pattern which is so characteristic of the Rune-inscribed monuments of the Isle of Man. The square key pattern that occurs on this cross is of Saxon rather than of Celtic origin, as it may be traced on crosses along the coast of North Wales right into Cheshire; and on one of the panels is a figure subject, consisting of a man between two semi-human creatures with beast's heads, that is also found at Moone Abbey, Co. Kildare, and elsewhere in Ireland. The designs upon the cross thus show a remarkable mixture of Scandinavian, Saxon, and Irish art. The head of the cross is circular, with three projections, where the upper and two side arms cut the circle, a form commoner in Cornwall than anywhere else.

No. 2 is the base of a cross, now used as the font of the church (*Jour. Brit. Archaeol. Assoc.*, vol. xlv., p. 164). It is elaborately decorated with square and diaper key patterns and triquetra knots.

No. 3 is the shaft and head of a cross cut out of one stone, now erected on a modern base in the centre of the south transept of the church (see illustrations). It is just possible that the base of the cross (No. 2) now used as the font may have belonged to cross No. 3. If so, there were only two complete crosses, but if not, the shaft and head belonging to base No. 2, as well as the base belonging to cross No. 3, are missing.



Cross No. 3 at Penmon, Anglesey. Scale $\frac{1}{2}$ linear.
(from a drawing by Harold Hughes, Esq.)



Cross No. 3 at Penmon, Anglesey. Scale $\frac{1}{12}$ linear.
(From a drawing by Harold Hughes. Esq.)

Until last year (1895) cross No. 3 was used as the lintel of a window in a building on the south side of the church known as the Refectory. Whilst in this position only two of the sculptured faces were visible, and the ends above the jambs were concealed, in consequence of which it was supposed that the stone was the shaft of a cross only, instead of being the head and shaft as appeared after its removal from the wall.

Penmon was visited by the Cambrian Archæological Association during their meeting at Carnarvon in 1894. On this occasion the crosses were described by Mr. J. Romilly Allen, who strongly recommended that steps should be taken to have cross No. 3 removed from the position it then occupied and placed within the church, where it could be properly seen and would be protected from damage. This suggestion received the cordial support of the members present, and through the good offices of Mr. J. Lloyd Griffith, the treasurer of the Association, sanction was obtained from Sir Richard Williams Bulkeley, Bart., and the Rev. T. L. Kyffin, vicar of Llanfaes-with-Penmon, for the work to be undertaken. The removal was effected under the superintendence of Mr. Harold Hughes, A.R.I.B.A., of Bangor, on June 26th, 1895, by the help of some of the men employed in the neighbouring quarries of the Anglesey Limestone Co., directed by the manager, Mr. W. E. Davies. A new lintel was then substituted for the cross, which afterwards stood for some time leaning against one of the inside walls of the church until the new base was ready for it in September, 1895. The base is of limestone supplied by the Anglesey Limestone Co., and bears the following inscription:—"This cross, formerly used as a lintel of a window in the Refectory, was removed to this place for its better security and preservation at the cost of the Cambrian Archæological Association, 1895."

The ornament consists entirely of square key patterns of Saxon (possibly Mercian) origin, and triquetra and Stafford knots. The termination of the key patterns in beasts' heads is a unique feature. The head of the cross is circular, with projections opposite the three ends of the arms of the cross, as on cross No. 1 at Penmon, and as on many of the Cornish crosses.

We are indebted to the Cambrian Archæological Association for the loan of the blocks. The illustrations are reproduced from drawings by Mr. Harold Hughes.





Notes on Archæology and Kindred Subjects.

EXCAVATIONS AT ROTHLEY, LEICESTERSHIRE.

INTERESTING ROMAN AND ANGLO-SAXON "FINDS."

THE construction of the M. S. & L. railway to London has given unusual opportunities to those who delight in exploring the buried past. This line enters the county of Leicestershire at Stanford-on-Soar, and cuts through the heart of it. The old Roman town of Leicester is crossed by the line, which passes through the most interesting part—that is, to an archæologist—viz., the Grey Friars district. That splendid example of a Roman pavement is upon the site of the new station, from the platform of which it will be accessible.

The line passes on quite near to the Jewry Wall, away towards Lutterworth, where it leaves the county.

Various "finds" have been made, including the following:—A large urn nearly full of Roman coins at Stanford, most of which were dated 268-273 A.D.: they were principally bronze, and in a good state of preservation; querns and remains of deer in the river Soar, mammoth teeth and tusks from the gravels nearer Loughboro', tumuli at Rothley, and typical specimens from the Roman dust heaps of Leicester.

This note, however, is most concerned with the mixed assemblage of specimens found at Rothley. The site is quite near to the historic Rothley Temple, which, with its Knight Templars' chapel, is very interesting in itself, apart from its association with the Babbington family.

Akerman's *Remains of Pagan Saxondom* mentions this interesting fact, that Thomas Babbington (an uncle of Lord Macaulay), who was in the year 1785 living at the Temple, did in that year explore a barrow somewhere near to his house. Some particulars were sent to Sir Joseph Banks by this same Thomas Babbington, which details Sir Joseph communicated to the Society of Antiquaries in June, 1788.

The copy made by me from the *Archæologia*, vol. ix., p. 370, reads as follows:—"A labourer digging a ditch in a field, at or near Rothely Temple, Leicestershire, 1784 or 1785, found, amongst fragments of stone and lime, about two feet below the surface, a cross plated with silver and gilt, and having behind a needle and hook, as if to fasten it to a garment. At a few yards from it some coins of Constantine, a circular piece of metal, perhaps part of a fibula. At the distance of sixty yards from the spot

was a tessellated pavement, a square of about four feet, and within a foot of the surface of the ground, formed of limestone cubes of different colours, which, soon after being exposed, changed to grey."

The fibula mentioned above is now to be seen at the rooms of the Society of Antiquaries, London.

There can be no doubt the cutting of the railway has again brought to light, after a lapse of one hundred and eleven years, the very spot referred to in the above excerpt. The small piece of mosaic floor and pieces of tiles, correspond exactly with the account given by T. Babbington. So far, our gathered observations and information suggest to us that we are opening the site upon which a Roman house had stood. Let me emphasise the peculiar position of the site. The spot is 238 feet above the sea level, and up amongst the Charnwood Forest hills, five miles from the nearest Roman town, which would be Leicester.

It is also very probable that the spot would be, then, in the midst of a thickly-wooded district. This should be borne in mind in any hypothesis that may be advanced.

I might mention at this point that bronze celts have been found on the Beacon Hill, which is not far distant from the site in question. This hill is about 900 feet high, and there is some reason to believe that a Roman road passed from Leicester, over the Forest, to the Beacon. Traces of trenches have been found upon this hill. If such a road ever existed, it would have to pass the spot upon which these discoveries have been made at Rothley.

But our problem is rendered more complicated by "finds" of quite a different period. No mention was made by Babbington as to whether he found any human remains or not. He certainly found both Roman pavements and Anglo-Saxon jewellery, but nothing is said of the finding of anything else, save a few Roman coins bearing the name of Constantine. This is rather strange, seeing so many skeletons were found quite near to the mosaic pavement: in fact, too near the floor for the interments to have occurred, in many cases, whilst any building was standing. The graves were shallow, and of two kinds. All of them were paved with slates, some of which were of diamond shape, and they had the usual hole by which they could be attached to a roof. I suggest these slates had once covered a Roman dwelling of some kind. Other graves held specimens of those large red clay paving tiles, used by the Romans for flooring, or for covering up their hot air flues. By the way, I noticed some of these tiles bore the marks of the man's fingers who had made them; others had the paw mark of some dog-like animal. In these graves well-preserved human skeletons were found; and they were accompanied by several varieties of rough hand-made pottery. It was from some of the crudest of these that I was led to believe they were more Celtic in appearance than Saxon; but after taking an average from a larger number of

specimens, and perceiving the general tendency was towards pottery with a contracted top, I feel I must abandon even a suggested Celtic age for it. Other graves only contained cremation ashes; so that we have inhumation and cremation side by side.

Amongst the metal ornaments found in the graves were the following:—The beautiful bronze gilt fibula illustrated, which is $5\frac{1}{4}$ ins. long, and square-headed in shape, identified by Sir John Evans as “certainly Saxon, and



Saxon Bronze-Gilt Fibula, found at Rothley.

not Roman”; a second bronze brooch of cruciform pattern, in this case coated with that fine green enamel we sometimes find upon Anglo-Saxon jewellery; two iron weapons, one of them, the usual spear-shaped variety, some 18 ins. long—these were of course much corroded, but undoubtedly Saxon; some very curious T-shaped iron articles. There are some exactly like them in the Guildhall Museum, London, which are labelled Roman¹ keys, and Llewellynn Jewitt suggests girdle ornaments for similar shaped articles.

Some Roman coins of doubtful age, one horseshoe, and some peculiar chainwork, close the list of metal work that has been found. I also obtained from the graves several good querns, both the upper and lower stones made

¹ Museum Curators often call things Roman when they don't know to what period they belong. It is so easy and satisfies the public.—Ed.

of millstone grit ; and a piece of carved hard wood, which is thought by experts who have seen it to be part of an Anglo-Saxon chair.

Coming to the human remains, some of the skulls have been measured upon the lines usually followed by anthropologists, and the cephalic indices were found to range between 80.8 and 73. From this I gather that the large round skulls favour a Celtic hypothesis. But the smaller ones favour the suggestion that they belong to the Roman race, and are probably those of women, the average indices of whom were from 72 to 74, the index referred to being the cephalic. Another skull gave a cephalic index of 80. Now, seeing the highest average of the Anglo-Saxon race is only 76, the evidence of the anthropologist favours a British-Roman supposition for the interments, rather than an Anglo-Saxon one. From measurements made from other parts of these skeletons, an average height of from 5 ft. 4 ins. to 5 ft. 8 ins. was indicated. I should like, before leaving this brief account of the human relics, to compare one of them with a skull which was found twenty feet below the surface, in red sand, during the construction of the ship canal to Manchester.

				Bob's Bridge.	Rothley.
				Inches.	Inches.
Extreme length	...	...	...	7	7.4
" breadth	...	...	...	5.625	6
Vertical height	...	...	...	5.5	5.65
Breadth across forehead	...	...	...	4.05	4.05
" " mastoid process	...	...	...	4.25	4.65
Circumference	...	...	...	20.5	21.75
Transverse arc	...	...	...	12.5	12.1
Longitudinal arc	...	...	...	12.25	12.9
Cephalic index	...	...	...	80.3	80.8

The Bob's Bridge skull was stated to be of the Bronze Age. The great similarity in these measurements is very strange.

In conclusion, I propose to indicate as briefly as possible what particular varieties of pottery and building materials have with certainty been identified.

A few pieces of Samian ware, black pottery of several kinds, some very finely decorated with the usual Saxon designs ; others quite plain, and very roughly made. Upchurch and Salopian ware, good typical specimens, such as mortaria and amphora. Large lockjaw roofing tiles, flue covers, some decorated, and a piece of tessellated pavement, *in situ*, made up of inch cubes of burnt red clay and Lias limestone. Terra-cotta rolls used for ornamentation upon a roof, and various sizes of diamond-shaped slates obtained from the local pits. Coloured plaster from walls, indications of frescoes.

From these descriptions it will be noted that the usual mixed up character, so typical of the British barrow is here again experienced. I have no theory to advance, and prefer to leave the matter, as it stands, to the judgment of

others, contenting myself by placing on record in the pages of the *Reliquary* this account of an interesting series of "finds" at Rothley, Leicestershire.

W. TRUEMAN TUCKER, F.G.S.

Parkside, Loughborough.

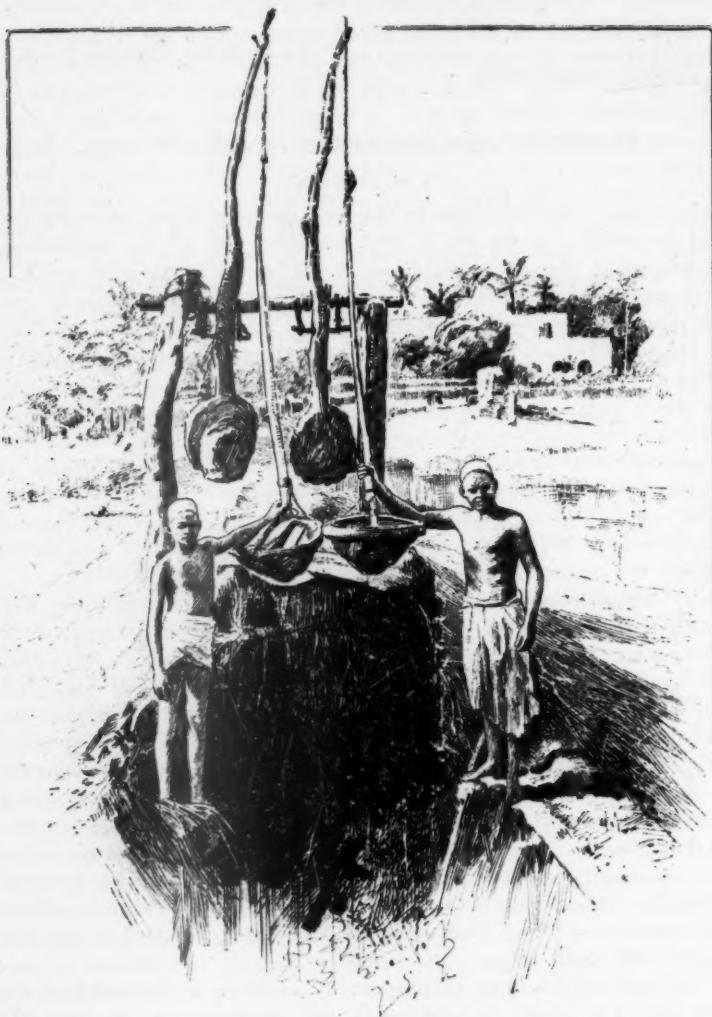
PRIMITIVE APPLIANCES FOR RAISING WATER.

THE SHADOOF.

It is curious to note how, side by side with the most perfect machines that can be devised by the *fin de siècle* engineer, with all the accumulated knowledge of the past at his disposal, contrivances of the most primitive description still survive, as if for the sole purpose of throwing discredit upon the supreme achievements of modern science. But where labour is abundant, a simple, easily-constructed apparatus, adapted for being worked by hand, is often more economical than attempting to harness the powers of nature, such as wind, water, steam, or electricity, and compelling them to drive an elaborate and probably costly machine. Thus it is that the Shadoof here illustrated, which was in use thousands of years ago for purposes of irrigation, as we know from representations on Egyptian tombs (Sir Gardner Wilkinson's *Ancient Egyptians*, vol. i., p. 261), has not yet been entirely superseded by any of the improved kinds of steam pumps now almost universally employed in other countries.

Perhaps the simplest apparatus for raising water is the wooden scoop with which savage races bale out their canoes, being in the first instance an artificial copy of the human hand in the act of baling. Next to this comes the cord and bucket. With it water can be drawn from a deep well, but it has several disadvantages, (1) that it is not always possible to stand over the middle of the well so as to get a direct pull at the rope vertically upwards; (2) that, even when standing over the middle of the well, the muscular strength is not employed in the most effective way; and (3) that there is a continuous strain on the muscles the whole time, which gives no opportunity of rest. Most of these drawbacks are either minimised or entirely got rid of by reversing the direction of the pull on the rope from being vertically upwards to being vertically downwards. This may be done either by passing the rope over a pulley or by resorting to a lever heavily weighted at one end, as in the Shadoof.

The method of working the Shadoof will be clearly understood from the drawing. The bucket is bowl-shaped and suspended by a wooden rod instead of a rope, probably because it does not chafe the hands so much whilst pulling it downwards. The bearings of the axle on which the lever turns are supported upon pillars of wood, brick, or mud. Neither the hand scoop or baler, nor the cord and bucket, are machines, because the working parts do not move in definite paths, as in the case of the cord and pulley or of the Shadoof.



Egyptian Shadoof.

(Drawn by M. C. R. Allen, from a photograph.)

THE SWANSEA AND NANTGARW PORCELAIN WORKS.

A REALLY good and exhaustive work on these old Porcelain Works of South Wales has long been wanted. No one is better able to produce such a work than Mr. Turner, who is at present engaged in preparing a book on the subject, which will be published shortly by Messrs. Bemrose and Sons, Limited. Mr. Turner has made a close study of the subject for the past twenty years, and has on several occasions contributed valuable papers upon these old factories to the Cardiff Naturalists' Society and the Royal Institute of South Wales, Swansea. He has also had the valuable help of another gentleman—Mr. Robert Drane, F.L.S., President of the above Naturalists' Society—whose intimate knowledge of these porcelains is well-known throughout South Wales.

The work of these gentlemen has been two-fold—destructive and constructive. They have been able to prove that the notices of these two factories and their products in our various manuals of ceramics are not only vague and misleading, but often positively erroneous; and they have built up a history which promises to be as complete as it is possible to be, for they have traced out and sifted every available and conceivable source of information. The Nantgarw factory was always a small affair; but there is no doubt that the ceramic enterprise of Swansea in the first two decades of the present century will come as a surprise to most readers of Mr. Turner's book. The biographical notices of the artists engaged at the two works will be one of the chief features of the book; and among them will figure men who must, upon the evidence of their paintings, be classed as in the front rank of the porcelain painters of their day, yet whose very names have never yet found a place in British ceramic literature.

One great aim of the author, and one which does not appear to have yet been carried out in any other work on porcelain, is to supply means for the identification of the various artists' works. For this purpose, the book will be copiously illustrated with plain collotypes of selected pieces of porcelain, and coloured collotypes of characteristic specimens of the paintings.

It is needless to say that such a work promises to be of great value, not only to our Welsh neighbours, but to all who take an interest in British ceramics generally, particularly those of Derby and Pinxton. The founder of porcelain-making at Nantgarw and Swansea was the remarkable and ill-starred William Billingsley, who, in his earlier days, won great fame as a flower-painter at Derby, and afterwards devoted his life to that improvement of porcelain which culminated in Nantgarw. One of the chief painters on Nantgarw porcelain was Thomas Pardoe, who also learned his art in the Derby factory.

JOHN WARD, F.S.A.

Cardiff.

HOP TALLIES.

THERE is much curious lore in Mr. Edward Lovett's article on the above subject in the January number of the *Reliquary and Illustrated Archaeologist*. The following extract from *Three Months in the Forests of France* by Miss Margaret Stokes (published in 1895) has a bearing on the matter in question. Miss Stokes writes (p. 224):—"When I had finished my sketch I returned to lunch at the bright little inn on the outskirts of the village of St. Gobain. While I was sitting at the table the baker came in, and I noticed that he had a notched stick in his hand, and that my landlady brought out another from an inner room which matched it. It was the sort of tally used by bakers of the olden time in settling with their customers. Each of them—the landlady and the baker—had a separate stick on which, for every loaf delivered, a notch was made. . . . My good landlady, seeing my fascination, gave me an old pair of nick sticks to take home with me."

J. M. MACKINLAY, F.S.A.

LEADEN COFFIN FOUND AT HORNCastle, LINC.

AN interesting discovery was recently made in this neighbourhood. In the outskirts of the town of Horncastle a nurseryman was having gravel dug in his garden for sale, when the "pick" of the labourer struck against a hard substance, about two feet below the surface, which, on examination, proved to be a lead coffin. It was constructed, except the lid, of one sheet of lead, slit at the corners, to allow of its being doubled up to form the sides and ends. These sides and ends had lost all cohesion, if they ever had any, between themselves and with the lid, so that the outer soil had fallen in and filled the interior. Among this soil were found the perfect bones of a skeleton, pronounced by medical experts to be that of a female. The coffin was 5 ft. 2 in. in length, the body being, of course, rather shorter. A few days after a second lead coffin was found, being parallel to the first, and about 3 ft. to the north of it. This contained a skeleton with larger bones, pronounced to be those of a man, and was 5 ft. 7 in. in length. Both coffins lay east and west. About the body, especially about the legs, in both cases, were lumps of a yellowish substance, said to be fatty deposit, although it looked much more like lime, possibly placed there for sanitary purposes, and some of the lumps about the legs had the impression of the limbs while yet the flesh had been upon them, like fragments of a plaster mould.

I should add that some twenty-four years ago three lead coffins were found, within one hundred yards of the same spot, while workmen were digging for the foundations of a chapel. They were sold for old lead, and melted down. The recent find has fared better, one coffin having been sold for a private collection, and the other bought to be preserved as the property

of the town. Now we want to know what we can of the history and origin of these interesting relics. Horncastle was a Roman station of some importance—Banovallum, or the Fort on the Bain, a river running through the town. Roman cinerary urns have been found, and many Roman coins. The orientation of the coffins would seem to imply that they were Christian. I have been assured by an antiquary that if the lead was pure they would be of post-Roman date; if the lead contained an admixture of tin, they were probably Roman. Analysis of the lead, made by a professional, gives a percentage of 1·65 of tin to 97·08 of lead, 1·3 of oxygen, "the metal slightly oxidised." Can any of your readers confirm the theory of Roman origin on these grounds? I might add that, from the rude construction and the absence of any kind of inscription, it might have been inferred that these coffins were originally inner "shells" enclosed in an outer case of wood, but no trace of wood could be found about them.

Some skulls and fragmentary bones, however, have been exhumed near them, and in the soil about these have been found thick, heavy-headed iron nails, two to three inches in length. At various times skulls and bones have been found, and one stone coffin, all on the same south side of the town, and some quarter of a mile from the almost cyclopean fragments of the old castle walls.

J. CONWAY WALTER.

Langton Rectory, Horncastle.

CORNER OF CHANCERY LANE, 1798.

THE frontispiece of the present number is reproduced from an engraving which appeared in *La Belle Assemblée* (No. 170) for January 1st, 1823. The view shows the very picturesque group of old houses that used to stand at the west corner of Chancery Lane and Fleet Street. Isaac Walton lived in the house number 120 from 1627 to 1644.



Notices of New Publications.

THE second volume of "THE ECCLESIASTICAL ARCHITECTURE OF SCOTLAND," by DAVID MACGIBBON and THOMAS ROSS (Edinburgh: David Douglas), embraces the First Pointed and Middle Periods of the Gothic style, and consequently the buildings described possess a much greater interest to the artist (as distinguished from the archæologist) than the very rude early churches dealt with in the preceding volume. The authors seem to be inclined to under-rate rather than to over-rate the merit of the Scottish phase of Gothic architecture, so that before they publish their next volume we really think they should pray to be given a "guid conceit of themselves," a thing seldom necessary north of the Tweed. It is quite true that neither in England nor in Scotland was the vaulted system of building developed to so full an extent as it was in France, but we do not see that it is absolutely necessary to push theories of construction to their logical conclusion in order to produce an æsthetically beautiful result. The French architects of the thirteenth century made the vaulted stone roof the ruling element in the designs of their larger churches and cathedrals, making every detail "fulfil its structural function in subordination to that general idea," as the authors neatly put it. In order to receive the thrust of the vaulting, which was concentrated on particular points where the ribs converge, the walls of construction were placed at right angles to the axis of the building instead of parallel to it, and when the roof was at a great height above the floor-level the ingenious artifice of the flying buttress was resorted to. The spaces between the buttresses were filled in with thin walls pierced with traceried windows. These walls, which were parallel to the axis of the building, did not form any part of the construction, and might have been entirely dispensed with, except that it was necessary to have a vertical screen of some kind to keep out the weather in addition to the vaulted roof. History is repeating itself in this respect in the "sky-scrapers" of Chicago, where the constructional skeleton is of steel, and the walls and floors mere panels filling in the spaces between the columns and the girders.

According to Messrs. Macgibbon and Ross, it was the English who set their northern neighbours a bad example in the matter of ecclesiastical architecture, as is apparent from the following passage in the preface:—

"In England the details of the perfected Gothic, especially as regards the decorative features, were carried out somewhat in the same spirit as in France, but the leading elements in the general design do not seem to have been so fully understood or carried out. The adherence to wooden roofs—a common and general practice in England—alone shows the difference in the guiding principles which operated in the two countries. The wooden roof is a complete departure from the leading element of the Arcuated style. It shows an inclination to fall back on the ancient trabeate or horizontal beam system, from which it had been the great object of the earlier mediæval architects to free their designs. The wooden roof ignores the leading idea of a vaulted waterproof covering, and abandons the principle of

concentration of the roof pressures on particular points, as in the case of groined vaulting. . . . The position of Gothic in England being as described, it is only natural to find in the structures of the leading periods of the style in Scotland, which shine by a light borrowed from England, a similar and even greater departure from the main ideas which actuated the architects of France."

It is pointed out that of all the ecclesiastical buildings in Scotland the one in which the true principles of Gothic architecture are most strictly adhered to is Melrose Abbey, whilst at Kelso and Dunblane the system of concentrating the roof-thrusts on the heads of the wall shafts is altogether ignored, the triforium arcade being continuous without any strengthening of the walls over the main piers.

The authors, however, cannot deny that, in spite of the absence of logically worked out theories of construction, the architecture of England and Scotland "is in many respects very charming, and, in point of variety and picturesqueness, possibly sometimes surpasses French examples." We are inclined to doubt whether the differences between French and English Gothic can be accounted for by supposing that the mediæval builders in this country were less skilled in the arts of construction than their brethren across the Channel. It is very probable that the consideration of climate dictated continuous thick walls rather than thin weather screens between each buttress in the more northern latitudes; and in many parts of Great Britain a light, easily-worked freestone for vaulting is unobtainable.

Sir Walter Scott has thrown such a glamour of romance over Melrose Abbey and Glasgow Cathedral, and Prof. Ruskin has waxed so eloquent over the exquisite fish window at Dunblane, that it seems almost sacrilege to pick such buildings to pieces and enquire into their inner anatomy. However, if the task must be attempted, it should be done well and thoroughly once for all, and Messrs. Macgibbon and Ross's work leaves nothing to be desired in this respect. The buildings along the regular tourist routes in Scotland are tolerably well known, but there are others, like Arbroath Abbey and Elgin Cathedral, which are less frequently visited. The latter and Dunblane Cathedral are exceptionally beautiful specimens of thirteenth century work, far more beautiful in our opinion than any of the more logically evolved buildings on the Continent.

The "sacrament houses," a fine example of which at Auchindoir Church, Aberdeenshire, is illustrated, are an interesting and characteristically Scottish feature. The fonts of this period in Scotland are either non-existent or poor in design, the one at Inverkeithing, ornamented with figures of angels bearing heraldic shields, being a notable exception.

We are glad to see that the remarkable stone-roofed cell or oratory on Inch Colm, Fifeshire—one of the few surviving relics of the Columban Church—is now correctly illustrated for the first time. The doorway of the round tower at Brechin, Forfarshire, is also another link between the early Christianity of Scotland with that of Ireland. These belong to the period covered by Vol. I., but they are given in Vol. II., because they now form parts of later and more important buildings.

THE third edition of Samuel Rowe's PERAMBULATION OF DARTMOOR, revised and corrected by J. BROOKING ROWE, F.S.A. (Gibbings & Co., Ltd.), will be welcomed by all bibliophiles. Those who already are fortunate enough to possess the rare first edition published in 1848 or the equally scarce edition of 1856 will find it necessary to add the new edition to their libraries on account of the valuable additional material it contains; and those who have long desired to possess this standard work on Dartmoor will now be able to obtain it at a reasonable price without having to wait until it can be picked up at a second-hand book shop.

Mr. Brooking Rowe has had no easy task before him in bringing up to date a book written before archæology had attained the dignity of a science, and, as he tells us, he was much exercised in his mind as to whether he should entirely expunge all the now exploded Druidical theories as to the origin of the rude stone monuments of the pre-historic period. Although entirely disagreeing with Samuel Rowe's opinions about the Druids, the editor of the new edition did not consider himself justified in eliminating them altogether, more especially as such distinguished antiquaries as Mr. Arthur Evans and Prof. John Rhys are beginning to "wobble," and do not seem to be quite sure whether there may not have been Druids after all. There can be no question whatever that the primary use for which the different classes of megalithic remains in this country were intended was sepulchral, but there is no reason why they should not have been resorted to as places of worship. The stone-rows on Dartmoor are certainly suggestive of having been intended for something more than a mere monument to the dead, and perhaps may have had some significance in the ritual observances of the early inhabitants.

Samuel Rowe's "Perambulation" is by far and away the best guide to the topography of Dartmoor yet published, and its value in this respect is greatly enhanced by the admirable maps which are given in the present edition, showing the sites of ancient remains and with the heights indicated by contour lines. Mr. F. J. Widgery's brush sketches, reproduced by Swantype and photo-gravure, besides being of great artistic merit, give a faithful idea of the wild scenery of the district, and the wonderful atmospheric effects which are to be seen when the wind drives the mist before it.

A chapter is devoted to the prisons, the recent escape of convicts from which has directed public attention to Dartmoor. These prisons are an eyesore to every visitor to the Princetown district, being as great a blot on the landscape as they are on our much-vaunted civilisation. The motto "*Parcere subjectis*" (m'yes, but shoot them down if you get the chance) must cause such convicts as have a smattering of Latin to smile as they enter the grim portal.

Archæologists will find the lists of pre-historic antiquities and of the late Rev. W. C. Lukis' drawings of them in the Library of the Society of Antiquaries, Burlington House, most useful. Until the labours of Mr. R. Burnard

and the Rev. S. Baring-Gould for the Dartmoor Exploration Committee of the Devonshire Association are completed, it will be impossible to arrive at any final conclusion about the pre-historic antiquities, but as far as the evidence goes up to the present, the inhabitants of the hut circles and the erectors of the rude-stone monuments were in the Neolithic stage of civilization. We observe that Mr. Brooking Rowe states on p. 27 that the Neolithic people dispossessed the Palæolithic men of their territory by conquest. The latest authorities are, however, of opinion that a long period elapsed between the end of the Palæolithic and the beginning of the Neolithic period in Britain, which appears to indicate that the river drift men and cave dwellers were either driven away by a great change in their physical surroundings or by some vast catastrophe.

The description given of the survival of the pack saddle and other obsolete and primitive appliances will be of interest to students of the evolution of culture.

"CHOIR STALLS AND THEIR CARVINGS," by EMMA PHIPSON (B. T. Batsford), is the first attempt that has been made to deal with the subject of the misericords of our cathedrals and churches as a whole. The want of a work of this kind has long been felt, but for one reason or another nobody has until now had the pluck to attack such a formidable array of materials for writing the history of medieval art in England as are supplied by the curious carvings beneath folding seats which archæologists call by a variety of names according to their fancy, misericords, misereres, subsellæ, sellette, etc. How many of our readers, by the bye, when leaving the theatre after seeing the Monte Christo ballet at the Empire, or Ibsen's "Little Eyolf," think that the seats which are courteously turned up by the attendant to allow them to pass out more freely are simply the revival of an idea invented centuries ago by monks, anxious to provide a temporary rest for their tired limbs whilst attending Lauds, Prime, Terce, Sext, Nones, Vespers, and Compline.

The authoress does well to be angry with the verger at Westminster Abbey for not allowing sight-seers sufficient time to study the misereres in Henry the Seventh's Chapel at their leisure, but perhaps he has some lurking fear that if a member of the licensing committee of the London County Council were to set eyes upon them, he might request Mr. Dean to have the whole of them removed there and then. For at the late period when the misereres at Westminster were carved, the place of Christian symbolism in ecclesiastical art had been entirely usurped by satirical representations, often of the grossest description. Indeed the Bible seems to have been the last source of inspiration thought of, so that Scripture subjects are everywhere (except in one or two rare instances) conspicuous by their absence. But, setting aside the religious question of why the secular element should have been allowed to banish theology from the decorative carvings

of churches, we have every reason to be thankful that such a storehouse of information on the manners and customs of the Middle Ages has been provided for our edification. The astonishing thing is that antiquaries should have neglected to make the most of so tempting a field for study. In the work now before us the subjects carved on the misereres of the principal cathedrals and churches in Great Britain are carefully described one by one in the order in which they occur, and a selection from each series is illustrated. Knowing the difficulty of making drawings of misereres on account of the awkward position they are generally found in, both as regards light and the point of view from which they can be seen, we do not like to criticise the illustrations too severely. Comparing the descriptive letterpress with the examples chosen for illustration, it appears that some of the most interesting subjects have been omitted, and others of inferior merit given more prominence than they deserve. Why, for instance, should the man taking his scolding wife off in a wheelbarrow to the nearest pond (at Beverley, and also at Lynn) not have been shown?

At the end of the volume are three lists of the utmost possible value: (1) an alphabetical list of subjects with the places where they occur; (2) a topographical list; and (3) a chronological list. We hope that the authoress will continue the work which has been so well begun, and issue a further series at no distant date.

"DETAILS OF GOTHIC WOOD CARVING," by F. A. CRALLAN (B. T. Batsford), is a work which should go a long way towards reviving an almost lost art. The author did not form a collection of drawings of mediæval wood carving so much with a view of their publication as for the purpose of teaching his pupils in the Municipal Technical College, Derby. The drawings were made partially by the aid of rubbings, the sections and details being measured and sketched on the spot. Mr. Crallan has thus obtained an eminently practical series of working drawings, which will be of great educational value for amateurs, for instructors in schools, and for professional wood carvers. The examples are well selected and drawn to a large scale. The form of the carved surfaces is shown by shading.

We cordially agree with Mr. Crallan in hoping that, when modern wood carvers begin to understand the spirit of the old work, "the more costly custom of bringing it up to a glassy smoothness may give place to the more brilliant cut and dash of our forefathers." The author gives some capital hints in his introduction as to the qualities on which the success of the old work depended, and he states that his chief objects in publishing these drawings are to revive an interest in the art of wood carving, and to educate the eye to discriminate between good and bad work. His concluding remarks are deserving of careful attention. He says: "Then let carvers never forget that their aim is *EFFECT*. No amount of intricate detail—no amount of labour, can ever make up for the absence of this vital element; whatever fascination there is in highly finishing one's work as it lies on the

bench, nothing can compensate for loss of effect when the carving takes its place amongst its intended surroundings."

The plates of drawings are reproduced by the photo-tint process, and each is accompanied by a short description and a few crisp criticisms. Most of the examples are taken from the Decorated and Perpendicular periods, when Gothic wood carving had attained its highest development.

The publisher deserves every credit for his share in the production of this handsome volume. We fear that works of this kind do not bring as much pecuniary profit to the author as they should, and some of our rich municipalities might do worse than subsidise Mr. Crallan to carry on the enterprise he has so well begun.

"HUNTINGDONSHIRE AND THE SPANISH ARMADA," by Rev. W. MACKRETH NOBLE (Elliot Stock). The contents of this well-printed pamphlet of some sixty pages is chiefly taken from a manuscript once in the possession of Lord de Ramsey, but now in the British Museum. This manuscript contains the 1588 muster roll of the company of Oliver Cromwell, eldest son of Sir Henry Cromwell, of Hinchbrook and Ramsey, and copies of various despatches from the Council to the different authorities of the county of Huntingdon. The particulars are well worth printing as containing much local interest, but are of no general historical value. Their verbatim printing with a few brief notes might well have been undertaken for a county archaeological society's volume, but it is giving them rather a fictitious value to publish them in a separate form. The greater part of the letters here printed are precisely the same as were issued to every shire in the kingdom at this national crisis, and are well known to students. Mr. Noble's preface and introduction, though written in a somewhat grandiloquent style, show that he is unfitted for the task of being even a local historian of the Armada resistance. The general statements are fairly correct, and are such as might be found in the cheapest of popular histories, but when attempts are made to comment on the documents here printed, or on any details, Mr. Noble is soon out of his depth, and blunders hopelessly.

We are told that in 1588 "there was no standing army; but the 'train bands,' composed principally of young farmers and tradesmen, were called out when required to serve as infantry, the cavalry being furnished by the higher classes, sometimes two or three combining to keep one soldier in the field, copyholders being bound to serve their lord under certain conditions."

It would be difficult to run together more blunders in a short sentence. The musters or militia (not trained bands) of the time of Elizabeth were summoned under the 4 and 5 Philip and Mary, c. ii., which statute was an enlargement of those of 27 Henry II. and 13 Edward I. Under this Act the exact amount of demi-lances and light horsemen, as well as of foot soldiers bearing pikes or muskets, or other weapons, was precisely apportioned to landowners according to income, and according to the value and population of the respective townships and parishes. There are returns extant of

the general musters of most of our counties in the first year of Elizabeth at the Public Record Office, and Huntingdonshire is probably amongst the number. The old principle of military service and the general musters were abolished in 1604.

Mr. Noble is apparently much surprised at the Bishop of Lincoln joining with Sir Henry Cromwell (who was evidently the acting Deputy Lieutenant) in issuing a proclamation to the Justices, and concerning himself in military organisation. He seems to be unaware that the clergy had their due quota of men and armour to supply as well as the laity, and that this action was incumbent upon bishops.

Mr. Noble's remarks as to "Hundreds" and "Recusants" are equally wide of the mark.

NEW PUBLICATIONS RECEIVED FOR NOTICE.

- BEMROSE (W.).—"Manual of Wood Carving." (Bemrose & Sons, Ltd.)
 CAVE (H. W.).—"The Ruined Cities of Ceylon." (Sampson Low, Marston & Co., Ltd.)
 REBER (F. von) & BAYERSDORFER (A.).—"Classical Sculpture Gallery." Part I. (H. Grevel & Co.)
 "The Print Gallery." Part I. (H. Grevel & Co.)
 DAVIS (C. T.).—"Portfolio of the Monumental Brass Society." Parts V. and VI.
 HARRISON (W.).—"An Archaeological Survey of Lancashire." (Nichols & Sons.)
 BEVAN (Rev. J. O.), DAVIES (J.), & HAVERFIELD (F.).—"An Archaeological Survey of Herefordshire."
 BRADBROOK (E. W.).—"Ethnographical Survey of the United Kingdom." Fourth Report. (British Association for the Advancement of Science, Section H., Liverpool, 1896.)
 "Palestine Exploration Fund." Quarterly Statement, July and October, 1896. (Office: 24, Hanover Square.)
 HORNIMAN (F. J.).—"The Horniman Museum, Forest Hill," Fifth and Sixth Annual Reports, 1895-6; and "Guide to the Horniman Museum."
 WARD (J.).—"Cardiff Museum." Report for 1896.
 PETER (T. C.).—"The Exploration of Carn Brê." (From the "Journal of the Royal Institution of Cornwall.")
 BURNARD (R.).—"The Exploration of Carn Brê." (From the "Transactions of the Plymouth Institution.")
 BURNARD (R.), BARING GOULD (Rev. S.), &c.—"Third Report of the Dartmoor Exploration Committee." (From the "Transactions of the Devonshire Association for the Advancement of Science.")
 HARDY (W. J.).—"Middlesex and Hertford Notes and Queries." Vol. III., No. 9. (Hardy & Page.)
 BAGNALL-OAKELEY.—"A Hoard of Roman Coins found at Bishop's Wood, Rosson-Wye." (From the "Numismatic Chronicle.")
 LAVER (H.).—"Grymes Dyke." (From the "Transactions of the Essex Archaeological Society.")
 PERKINS (T.).—"Handbook to Gothic Architecture." (Hazell, Watson & Viney, Ltd.)
 MACALISTER (R. A. S.).—"Ecclesiastical Vestments." (Elliot Stock.)
 E. A.—"Armorial Bearings in the Marischal College, Aberdeen." (Albany Press, Aberdeen.)
 PAGET (LADY).—"The Caves in Allt Gwyn." (Cambridge, privately printed.)



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